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MONSTERS  
OF THE  
MOVIES \$1  
APR. No 6



# MONSTERS<sup>TM</sup>

## OF THE MOVIES

**SINISTER  
SIXTH ISSUE  
SPECTACULAR  
WITH  
BORIS KARLOFF**

**\*  
CHRISTOPHER  
LEE—  
THE MUMMY  
STALKS AGAIN!**

**\*  
WILLIAM CASTLE  
THE FATHER OF  
ROSEMARY'S  
BABY**

**\*  
MEL BROOKS  
YOUNG  
FRANKENSTEIN**

**\*  
PLUS MORE  
MONSTERS,  
CREATURES  
AND BEASTS THAN  
YOU CAN SHAKE  
A CLAW AT!**



Stan Lee Presents

# MONSTERS

## OF THE MOVIES

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# BULLPEN WEST

**A**t last **MONSTERS OF THE MOVIES** can take the wraps off our Spectacular Mummy Issue. No doubt you have glanced through the magazine and have seen Boris Karloff, Lon Chaney Jr. and Christopher Lee in the role of the Mummy. On this page, we offer you Bob Burns as the Mad Mummy menacing Cash Flagg and a lovely friend in the Morgan-Steickler Production, **THE LEMON GROVE KIDS MEET THE MONSTERS**, written by Ron Haydock and myself — even if it isn't the single work we care to be remembered for until the end of time. (The picture is kind of fun, though.)

Our ubiquitous editorial assistant, Bill Warren, has reminded me of some of the other horror films featuring a menacing Mummy that we could not cover at the length of the really important films.

Here's a rundown on some of the others, from Walt Lee's **REFERENCE GUIDE TO FANTASTIC FILMS**, Vol. II, p. 319. As early as 1909, a French film called **THE MUMMY OF KING RAMSEES** in the USA, featured a living mummy. The Egyptian film **HARAM ALEK** (1953) featured a mummy, Frankenstein's Monster and a werewolf. In 1956, in **THE PHARAOH'S CURSE**, an Egyptian expedition encountered a mummy-like rapidly-aging man.

The Mexican hero Santo encountered various types of walking mummies, some real, some fake, in such films as **SANTO Y BLUE DEMON CONTRA LOS MONSTRUOS** (1970), and **SANTO EN LA VENGANZA DE LA MOMIA** (1971). Paul Naschy, Spain's horror star, took his turn in a Mummy film in 1973, in **LA VENGANZA DE LA MOMIA**.

Mummies also can be found in various comedies, experimental films, and sex-oriented pictures like **MUMMY'S BOYS** (1936), **ISABELL, A DREAM** (1958), **KISS ME QUICK** (1963), and **ORGY OF THE DEAD** (1966).

Currently on TV is **THE MAN WHO CAME FROM UMMO**, also called **DRACULA VS. FRANKENSTEIN**, in which an alien (Michael Rennie) revives a whole flock of monsters, including a mummy.

Finally, Mexican movies have their own mummy series, including **THE AZTEC MUMMY** (1967), **THE ROBOT VS. THE AZTEC MUMMY** (1969), **THE CURSE OF THE AZTEC MUMMY** (1969), and **WRESTLING WOMEN VS. THE AZTEC MUMMY** (1964). Other Mexican mummy movies include Lon Chaney Jr.'s mummy-into-werewolf movie, shown here as **FACE OF THE SCREAMING WEREWOLF**. Two new ones are **THE MUMMIES OF GUANAJUATO** and **THEFT OF THE MUMMIES OF GUANAJUATO**.

An obscure Mummy film was made in Hollywood in or around 1967, starring Anthony Eisley. Although it has never been released, apparently, it was completed and has had a title change, from **THE MUMMY VS. THE WERE-JACKAL TO THE MUMMY AND THE CURSE OF THE JACKALS**. It'll probably turn up on TV...

And last and maybe least, Karloff's **THE MUMMY** impressed a film-maker in distant India so much that he imitated the film; his was called **KALKOOT**, and features a prince who was turned into a leper but was granted magical powers. Whether or not it contains a walking mummy is anyone's guess; Bill Warren thinks that it didn't, since India simply does not make horror films.

We have been considering some special features for **MONSTERS OF THE MOVIES** — a career profile of Alice Faye, an article on the MA PERKINS radio program, and various features on Boris Karloff, Christopher Lee and Peter Cushing. Let us know which you would prefer to see first.

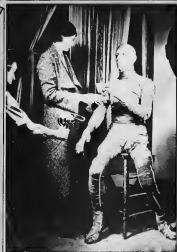
— JIM HARMON, Hollywood, Calif.



# The Mummy Chronicles

by Ron Haydock

Boris Karloff, Lon Chaney, Tom Tyler — and some expert stuntmen — have all portrayed the bandaged, brooding Mummy, one of the Horror Screen's most ORIGINAL monsters!



Before he is to go onto the set to be filmed, the bandages are applied to Boris Karloff on the set of *THE MUMMY*. A hand-held fan helps dry the plastered bandages.

**EDITORS NOTE:** This story was told to me some years ago by Tom Scottia, then a top space scientist, now the co-author of the original story for the new epic film, *THE TOWERING INFERNO*. Several decades ago, a certain museum in Chicago, dedicated to natural history, opened up a special Egyptian exhibit. Museum visitors could enter what seemed to be an ancient pyramid. The corridors were narrow, and lighted only in a pale, ghastly blue. Only a few people could wind along there halfway at a time and finally crowd into a burial chamber. Ancient artifacts—shields and bracelets and household goods—were piled around the mummy case. A slab of crimson light showed the contents of the case—a real mummy, thousands of years old. (The museum had added the protection of a layer of glass over the top of the case.) Hundreds of people had filed in to see the mummy.

But one summer day things went a bit different. At a group of some twenty or thirty persons—office workers taking the afternoon off, parents with their children, elderly people—jammed themselves into the narrow burial chamber to see the mummy, something happened. The mummy sat upright in its case, smashing the glass, ripping the ancient bandages into dust! Amid screams and panic, people were hurled to the floor in a frantic dash for the exit. Later it was discovered that heat and humidity had caused the mummy's muscles to contract after thousands of years, bringing the body into an upright, sitting position. That exhibit was somewhat changed after that. This is a true story to the best of my belief. You could check the museum in Chicago, but then as Kolchak of "The Night Stalker" has so often found out, they might not admit it.—J.H.

**T**hirty years after he starred as THE MUMMY for Universal Pictures, I asked Boris Karloff if he had ever seen the Hammer Films remake of THE MUMMY, with Christopher Lee. Released in 1959, more than a quarter of a century after the Karloff's precedent-setting film of 1932, Hammer's Mummy had been one of the great successes of the horror screen in recent years, and I was wondering what Karloff thought of it.

"I haven't seen any of their films," he said. "I've heard they are very bloody films they're making. Their Frankenstein, Dracula and Mummy, and the others they've done, are very successful, I'm told, but I've never cared for that kind of violence in films. They're really rather nasty films, I think."

Karloff said there had been some talk about him making a film for Hammer, but nothing much had come of it. "I don't know that I'd care to be in such films," he said. "It's really not my cup of tea."

"A lot of horror films are filled with blood and violence now," I agreed, "but Hammer does it with taste. I've seen their films and, blood and violence or not, they're some very good pictures. Certainly a lot better produced than most new horror films. But I know what you mean."

"Yes, they're making them in color now and they're very popular," Karloff said, "but I really can't see what taste there can be in throwing blood all over the screen."

We were talking in Karloff's dressing room on the set of *THE TERROR*, a Gothic horror film he was making for American International, and Karloff said he had always preferred the subtle, more atmospheric type of horror film. Thrillers with suspense, he said. He didn't like shock thrown into a movie strictly for its own sake.

"FRANKENSTEIN and THE MUMMY and some of the others I've done were mood films," he pointed out. "I think we had some fine moments of terror in them. It's much more satisfying to work in the films like that, that they were good stories too," he said. "I still get letters about them."

Karloff drew thoughtfully on his pipe again. "Many people who are kind enough to write me think I was the [Frankenstein] Monster and the Mummy in all those films over at Universal. But, you know, I only made that picture about the Mummy, and most of the time I wasn't even the Mummy. Just in the opening sequence, as I remember."

THE MUMMY began in Egypt, 1921, in the Nubian desert where Sir Joseph Whemple (Arthur Byron) of the British Field Expedition and his two colleagues, Professor Muller and Ralph Norton (Bramwell Fletcher), excavated the well-preserved Mummy of Im-ho-tep, who, according to the Egyptian hieroglyphs on the mummy case, had been a High Priest of the Temple of the Sun at Karnak, 3700 years ago. The archaeologists also found a box enclosing the Scroll of Thoth, which had been handed down from the high priest to high priest from before the First Dynasty of Egypt. The Scroll of Thoth contained the great spell by which Isis had raised Osiris from the dead, and despite Muller's warning to leave the cursed Scroll alone, late that night, young Norton, unable to keep his curiosity from getting the best of him, unrolled the Scroll and began reading aloud from it.

And while Norton quietly murmured the magic, life-giving spell, behind him, inside the Egyptian sarcophagus, the Mummy came alive again after 3700 years...

The Mummy (Karloff) stepped up to Norton and, seeing the living Mummy now, Norton went stark raving

mad. He began laughing hysterically, manically, while the Mummy took the Scroll and then slowly walked out of the hut and into the dead of night—not to reappear again until ten years later when, having discarded his mummy wrappings for a fez and long flowing robe, Im-ho-tep showed up at the desert campsite of a new British field expedition.

Introducing himself as Ardath Bey, a modern Egyptian whose face yet showed ancient lines, the dead man who was still alive directed Professor Pearson (Edward Van Sloan), head of the new group, and Frank Whemple (David Manners), the son of Sir Joseph, to the tomb of the mummy and complete funerary equipment of the Princess Ank-es-en-Amon, the daughter of Amenophis the Magnificent, 18th Dynasty. Then while the archaeologists went to work digging up the Princess' tomb, Im-ho-tep disappeared, until Pearson had brought the mummy of the Princess to the museum in Cairo. And there at the museum, Im-ho-tep returned to the screen, this time with the Scroll of Thoth.

He was going to bring the Princess Ank-es-en-Amon back to life.

3700 years ago in Ancient Egypt, Im-ho-tep had been in love with the Princess Ank-es-en-Amon, but when she died suddenly, he became determined not to let death stand between their love. During the wrath of the gods then, Im-ho-tep stole into her tomb with the Scroll of Thoth, but before he could return his loved one to life, the other high priests of Karnak caught him. For his

sacrilege, Im-ho-tep had his tongue cut out and then was buried alive. Whemple's expedition of 1921 had freed him from death and the tomb, though, and now that he had both the mummy of Ank-es-en-Amon and the Scroll of Thoth at his command once again, he planned finishing what he had started to do more than thirty centuries before.

But as Im-ho-tep began reading the magic spell now, a strange thing happened...

Elsewhere in Cairo, Helen Grosvenor (Zita Johann), who bore a striking resemblance to the long dead Princess, began feeling odd. Im-ho-tep's incantations were having an hypnotic, occult influence on her. She sensed she was being called to some strange destiny. The living Mummy, however, was unable to complete his secret act at the museum that night because a guard surprised him suddenly, and he had to flee. Later though, when he met Helen and learned she had been strangely drawn to the museum while he was reading from the Scroll, Im-ho-tep realized the Ka (or soul) of his Princess must be reincarnated in Helen, who was engaged to Sir Joseph's son, Frank Whemple. Im-ho-tep decided the girl must now belong to him.

Eliminating all who stood in his path by casting magic spells of death on them, Im-ho-tep lured Helen to the museum where he hypnotized her and reminded her of the Princess she had been in another life. Then later, with Helen again in his power, he dressed himself as a high priest of Karnak, adorned Helen in robes and



Im-ho-tep (Karloff) reads the Sacred Scroll of Thoth, for which he will receive a terrible punishment—to be made into a living Mummy!

jewels she had worn 3700 years ago, and, murmuring ancient rituals, he prepared to sacrifice Helen and turn her into a mummy. Then both of them would be dead, and in death, reunited forever.

But Helen didn't want to die. She was someone else now, not the Princess anymore. She was alive, and instinctively appealing to a statue of Isis to save her from Im-ho-tep, her prayers were answered.

There was a blinding flash of light from Isis, the Scroll of Thoth suddenly caught fire, and Im-ho-tep, the Mummy, crumbled into ancient Egyptian dust... There wasn't enough left of Im-ho-tep for mummy bandages—or even a Band-Aid!

Directed by Karl Freund, *THE MUMMY* has gone on to become a hallmark in horror films. Even people who

don't necessarily watch horror films as a way of life think it's a very good picture.

Directed by Christy Cabanne, *THE MUMMY'S HAND* in 1940 wasn't a sequel to Karloff's Mummy, it was a semi-remake. With *THE MUMMY'S HAND*, Universal also changed the Mummy's name to Kharis, the Princess's name to Ananka, and here also cursed the Mummy with a slightly different fate, even though the basic love story between the Mummy and his Princess remained the same.

Like Im-ho-tep before him, Kharis too had been



The most terrifying moment in *THE MUMMY*: The revived Im-ho-tep takes the Scroll from the fear-crazed Bramwell Fletcher.

#### The First of Its Kind

On the historical side, Boris Karloff's Mummy, and the Universal Mummy films that followed with Tom Tyler and Lon Chaney, are very important contributions to the world's monster lore.

Unlike *FRANKENSTEIN* and *DRACULA*, for example, Universal's Mummy wasn't adapted to the movies from literature or any other medium, but created for the screen. As an original horror character, then, Universal's Mummy went on to become not only the standard prototype for concept and image of a living Mummy in films, but in every other form of drama too.

buried alive for committing sacrilege, but unlike Im-ho-tep, Kharis never died. All through the centuries he'd been kept alive in his sarcophagus by the High Priests of Karnak, for the sole purpose of guarding his Princess' tomb against any and all desecrators. It was here that Universal also added another classic facet to Mummy lore, when they introduced tana leaves into Mummy history. The fluid from three tana leaves kept the Mummy alive. The fluid from nine tana leaves, though, gave the Mummy strength and mobility.

In *THE MUMMY'S HAND*, as well as in all the other Mummy films to come, the Mummy was only that and nothing more. He never shed his Egyptian bandages to masquerade as a modern Egyptian, like Im-ho-tep. In 1940, the Mummy became a full time horror monster.



Out of his bandages, the still ancient-looking Im-ho-tep fascinates Helen (Zita Johann) with talk of a dead past.

Archaeologist Steve Banning (Dick Foran), his friend Babe Jensen (Wallace Ford), a magician named Solvazi (Cecil Kellaway), and his daughter, the lovely Marta (Peggy Moran), formed an expedition to search for the tomb of the royal Princess Ananka. Instead, they found the Mummy's tomb. But the fact they had violated any tomb at all was enough to incur the wrath of Andoheb (George Zucco), a high priest of Karnak who was presently entrusted with the care of the mummy.

Using the fluid from nine tana leaves then, Andoheb sent the Mummy out to destroy everybody in the expedition, except the beautiful Marta. Struck with her, Andoheb wanted the Mummy to bring the girl back to him so he could feed her tana fluid, make her immortal, and then make himself immortal too. Andoheb was going to make Marta his bride forever.

In between missions of vengeance, in which the Mummy strangled various tomb desecrators, Kharis kidnapped Marta and brought her to Andoheb at Princess Ananka's secret tomb at a temple located in the Hill of the Seven Jackals. Unfortunately for Andoheb, the Mummy hadn't destroyed Steve Banning or Babe Jensen yet, and they trailed the Mummy back to the temple. They burst in on Andoheb just as he was on the verge of feeding tana fluid to both Marta and the Mummy, who was in a weakened condition now.

When Andoheb showed resistance, Babe Jensen shot him down. Banning's bullets had no effect on the Mummy, however. But while Banning and Marta escaped the temple, Babe Jensen also shot down the cup of tana fluid, smashing it, and, while the Mummy sought

desperately to scoop up precious drops of the fluid from the stone floor, Jensen took the opportunity to turn a flaming urn over on the Mummy. This began a smoldering dialysis on Kharis' part for Jensen.

The Mummy and the temple seemed to go up in a blazing holocaust. *THE MUMMY'S HAND* was a straight forward horror thriller, unlike Karloff's Mummy film which was atmospheric and slower moving, and this picture became the prototype for all the Mummy movies to come. Not having the script Karloff had, Tom Tyler was still a very effective Mummy, though a fulltime monster now who was only concerned with following the high priest's commands, strangling people and carrying the girl off in his arms.

After *THE MUMMY'S HAND*, Tom Tyler rode back into western films while Lon Chaney took on the guise of Kharis the Mummy for the next three films.

#### A New Mummy, An Old Favorite

"I didn't like that part at all," Lon Chaney told me once. "There wasn't anything you could do with the Mummy. You just got into the makeup and bandages and walked around dragging your leg. I liked playing the Wolf Man a lot better, and making those *Inner Sanctum* films. You had a chance to do some acting, and you had dialogue. All they ever wanted the Mummy to do was put his hand way out in front of him and then grab somebody, and start strangling him."

Chaney thought Karloff had the best Mummy script of all. "That was a real fine picture," Chaney said. "He wasn't a Mummy all the time either. He played an old

Egyptian too. But when they gave me the role, as it had all changed around, I didn't want to do the part, but I was under contract, so I did what they gave me.

Despite Lon Chaney's objections to the Mummy as an actor, all the Mummy films were very popular wherever they played in the world, and in Chaney's case, earned him his greatest heroic fame this side of Lawrence Talbot, the Wolf Man. **THE MUMMY'S TOMB**, directed by Harold Young in 1942, was his first outing as Kharis.

The film was really a sequel. Dick Foran, Wallace Ford and George Zucco all returned to their roles of Steve Banning, Babe Jensen and Andoheb, the high priest, and in the opening sequence, Banning, now a retired archaeologist many years later, told his son John (John Hubbard) and John's girlfriend Isabel (Elyse Knox) everything that had happened when he, Babe and Marta had gone into Egypt searching for the tomb of Princess Ananka years ago. Meanwhile though, back in Egypt itself, Andoheb was also telling the story, to Mehemet Bey (Turhan Bey), a young high priest of Karnak.

An old man who was now dying, Andoheb told Mehemet Bey that the bullets Babe Jensen had fired into him had only wounded him, crushed his arm. Kharis too had survived the ordeal, though now the Mummy was slightly crippled and maimed. The Mummy had only one good arm to use and had to drag a damaged leg behind him. Still, it was up to Mehemet Bey now to carry on the vengeance against Banning and the others who had escaped from Egypt many years ago.

Travelling with the Mummy to Mapleton, Massachu-

setts, where Banning lived, Mehemet Bey got a job as a cemetery caretaker and, at night, sent Kharis out to destroy the violators. And Kharis did his job well this time. The Mummy killed Steve Banning and Babe Jensen both, and strangled anybody who stood in his hulking path. But the girl Isabel he brought back to Mehemet Bey, who wanted to feed her *tana torris*, make her immortal, himself immortal, and then father a son who would be raised in the tombs of Egypt, as he was. A son to be a new high priest of Karnak.

Angered by the outbreak of Mummy murders, John Banning and a group of torch-wielding citizens descended on Mehemet Bey for questioning. Being Egyptian, they thought he might know something about the Mummy. But seconds before, hearing them coming, the high priest had ordered the Mummy to take Isabel to some safe place, until he called for them again. So while the Mummy with Isabel headed towards the Banning home, the high priest confronted Banning and the townspeople. But when Mehemet Bey began shrieking about vengeance against Banning, and pulled out a gun, somebody in the crowd shot him down. Then the vigilante committee got a report the Mummy had been spotted, and off they went.

In the climax, the Mummy caught John Banning inside his own home, and, dropping Isabel aside, Kharis tried strangling Banning. But the torch-wielding villagers arrived at the house, and, when the Mummy tried to escape, they tossed a torch his way. The result was that both the Mummy and Banning's house went up in a wall of flame. Banning and Isabel were safe.



In-ho-tep, now calling himself Ardath Bey, offers Helen a strange new life through the gateway of Death.

## TOMB OF A THOUSAND TERRORS!

They dared the curse of the ancients... to solve the most amazing mystery ever encountered by mortal man!

## THE MUMMY'S HAND

with  
DICK FORAN • PEGGY MORAN • WALLACE FORD  
CECIL KELLAWAY • EDUARDO CIANNELLI  
GEORGE ZUCCO • TOM TYLER



Universal's Mummy next returned in **THE MUMMY'S HAND**.





The Mummy (Tom Tyler) carries an unconscious Peggy Moran in a staged publicity shot for *THE MUMMY'S HAND*.

THE MUMMY'S GHOST in 1944 was itself a spectre of previous films as Youssef Bey (John Carradine), another high priest of Karnak, arrived in Mapleton with the Mummy. Their mission was to return the mummy of Princess Ananka to Egypt. At the moment, Ananka was on display in the college town's museum. But stealing into the Egyptian room one night, and lifting the airtight glass lid off the sarcophagus, Ananka's mummy only crumbled into ancient dust when the high priest touched it.

The Mummy was furious. His girl had taken a powder! The Mummy was even about to strangle Youssef Bey for Ananka's destruction, but the high priest, through his occult powers, suddenly realized the Ka of Ananka had been reincarnated in Amina Mansori (Ramsey Ames), a beautiful young Egyptian girl who was dating Tom Hervey (Robert Lowery), a college student. So Youssef Bey held the Mummy at bay.

The high priest directed the Mummy to bring him Amina. And kidnapping the girl, whose hair had started turning white, Kharis carried her off and away to the high priest's shack high atop an ore loader on the outskirts of the city.

Like other high priests before him, Youssef Bey too fell helpless victim to attractive female charms, and instead of taking Amina back to Egypt, the high priest decided to make both her and himself immortal and walk the centuries with her. But hearing these plans, the Mummy became furious all over again, and this time strangled Youssef Bey. Meanwhile, Amina's boyfriend Hervey had tracked the Mummy to the shack, and when Kharis began escaping with Amina in his arms, Hervey and a group of concerned citizens gave chase.

The Mummy headed into the swamps. Hervey yelled



Lon Chaney becomes the new Mummy in *THE MUMMY'S TOMB*.



The shambling Kharis receives orders for a night's killing from his high priest, Mehmet Bey (Turhan Bey) in *THE MUMMY'S TOMB*.

for Kharis to stop, but it was no use. And still carrying Amina, the Mummy became trapped in quicksand. Watching helplessly, Hervey and the others knew real horror then as they saw Amina changing, becoming older and older, finally changing into a mummy herself, as she and Kharis sank beneath the quicksand.

It was a startling climax, and an original touch for the series. Ananka, reincarnated in Amina, became Amina, who, in dying, returned to Ananka, a 3700 year old mummy.

Reginald Le Borg, who had directed Lon Chaney in DEAD MAN'S EYES and WEIRD WOMAN, two *Inner Sanctum* movies that year, also directed Chaney in this Mummy film.

#### *Up From the Swamp*

THE MUMMY'S CURSE in 1945 was a sequel with some alterations. For one thing, the swamp where the Mummy and Amina had gone down in THE MUMMY'S GHOST was now switched inexplicably from Massachusetts to Louisiana, and the high priests searching for the Mummy and his Princess were not from the sect of Karnak any longer, but Arkham. Also, the girl Amina had now really become Ananka. She was Ananka, reincarnated in another body, and her first words upon awakening from her slumber in the quicksand were, in fact, "Kharis! Kharis!"

But although she knew Kharis, she didn't recognize Kharis in his mummy bandages, and everytime she saw him as the Mummy, she screamed or ran away. Having died before Kharis was sentenced to his Mummy punishment, of course, she couldn't know exactly what happened to him. Besides, reincarnated now, Ananka was not wholly in either the present or the past. She only had vague memories, sometimes sharply recalled, of Ancient Egypt and her previous life. She appeared to be in a strange trance, almost a half-life.

The setting for Lon Chaney's third and final film as the Mummy was bayou country, where an excavation project was clearing out the, by now, dried up swamp. The time was supposed to be some twenty-five years after the events in the previous film, and Dr. James Halsey (Dennis Moore) of the Scripps Museum, and his Egyptian associate, Ilor Zandaab (Peter Coe), were on hand and hoping the excavation team would dig up the mummies of Kharis and Ananka. But actually, Kharis had already been found, though only Zandaab and Ragheb (Martin Koltsek), one of the project workmen, knew it.

Zandaab and Ragheb, his assistant, were High Priests of Arkham, and they had come to America to locate the two mummies and return them to Egypt. But although they had already found Kharis, they had yet to find Ananka.

Zandaab and Ragheb had secluded themselves in an ancient monastery near the swamp, where they kept Kharis in a sarcophagus, ready to be taken back to the Nubian desert. They had another sarcophagus waiting for Ananka. The Mummy, however, had strayed more than once from his coffin and, prowling the marshes at night, searching for Ananka, had strangled more than one innocent passerby.

The morning after the Mummy had murdered again, a



*Kharis seems to be giving the worst of it to leading man John Hubbard, in THE MUMMY'S TOMB.*



back to life to destroy the other factions. But the Mummy never quite accomplished the task.

Chasing Madame Rontru into the royal chamber of the tomb, Klaris was surprised when she tossed a sizzling stick of dynamite at him. The Mummy, in turn then, tossed the dynamite stick to Abbott and Costello, who tossed it over to Semu and the Followers, and it became a game of hot potato with certain death. Finally though, it was the Mummy himself who ended up with the dynamite, and when the explosion brought the entire temple chamber crashing down, it not only completely obliterated the Mummy, but also buried him under a ton of Egyptian debris.

At one point in the film, there were two Mummies, and it turned into a Who's Who free-for-all! Which Mummy was the real Mummy, and which Mummy was only Bud Abbott dressed up in a Mummy suit, trying to scare everybody out of Ara's tomb so he and Costello could have all the treasure for themselves?

Universal didn't take quite as much care with the Mummy makeup in this film. Jack Pierce, the makeup genius who had conceived the original Mummy makeups for Boris Karloff, Tom Tyler and Lon Chaney, had nothing to do with the Abbott and Costello film, and the Mummy was hardly as horrifyingly effective as he had

been when starring in the more serious Universal films. The makeup was credited to Bud Westmore. Eddie Parker, who played Klaris here, had already played Klaris in other films.

Parker was Lon Chaney's double and performed the more dangerous or difficult stunts required of the Mummy.

The Mummy's offbeat meeting with Abbott and Costello co-starred Richard Deacon as Semu, the high priest, and Marie Windsor as the cunning Madame Rontru, and was the last time Universal ever made a Mummy film. In 1959, Universal released Hammer Films' *THE MUMMY*, starring Christopher Lee, but although the Hammer Mummy, in color, was an adaptation of Universal's famous Mummy, it wasn't quite the same as if Universal had produced the film themselves.

3700 years old, Universal's Mummy starred in six films that spanned twenty three years of film-making. A half dozen thrillers that represent the definitive versions of Mummies in movies, and everywhere else in drama too. And maybe one day Universal will decide to revive their classic Mummy.

All they need, of course, is the fluid from nine tana leaves.



ABBOTT AND COSTELLO MEET THE MUMMY. (That's stuntman Eddie Parker in the rubberized salt.)

# NEXT WEEK



Monstrous Apes, Spaceman, and Robots—especially Robots—abounded in the movie serials of the thirties and forties. The shocks and thrills were always "To Be Continued."

By Don Glut

## MORE ANIMATED THAN CARTOONS

There was a time when Saturday afternoons were not spent in front of a television set showing the mundane antics of some poorly animated cartoon character. If you happened to be a kid in those days before TV became the dominating entertainment medium, you probably spent your Saturdays chomping popcorn and picking stale Jujee Fruits from your teeth while watching the adventures of the latest hero to slug his way through a 12 to 15 chapter serial.

Movie serials always headlined some courageous crimefighter, whether in the person of a detective, cowboy, superhero, jungle lord, or whatever. Always they struggled against seemingly insurmountable odds in vanquishing their villainous master foes. And in a number of instances, the good guys of the continuing chapterplays fought bonafide monsters.

Boris Karloff never played a monster in a "cliffhanger" as he did in straight feature length films. But he met a half-human creature named Bim in the 12-episode Mascot serial, KING OF THE WILD. (The serial was made in 1931, the same year that Karloff first appeared as the Frankenstein Monster.) Karloff played the part of Mustapha, a villainous sheik, who encounters the shaggy apeman in the African wilderness.

## ROBOTS STRIKE BACK-AGAIN AND AGAIN

Most recurring of all the serials' monsters were the robots that clanked from chapter to chapter even during the silent days of motion pictures. Harry Houdini, the master stage magician and escape artist, wriggled his way free of ropes and barbed wire in the 15-episode Octagon serial THE MASTER MYSTERY (1919). The master villain of the story was "the Automaton" (Floyd Buckley), presumably a metal man with the activated human brain of an electrocuted corpse. Houdini should have predicted that the "Automaton" was actually a very human criminal wearing a costume. Few robots looked this ridiculous. The "Automaton" might have sparked some laughter from the Tin Man of Oz.

Eight years after starring in Universal's DRACULA, Bela Lugosi was commanding his own giant robot in the 1939 serial THE PHANTOM CREEPS for that studio. Lugosi played Zorka, a mad scientist who has the power

# THE MONSTER STRIKES



of turning invisible. But Zorka's ace in the proverbial hole is a towering mechanical man with a scowling, metal fang-filled mouth and a face once described by editor Jim Harmon as "fused into a classic case of acid indigestion." For a dozen installments, Zorka raves that his robot will soon destroy his enemies when all the while merely lumbering about his hidden laboratory to the music written for the movie *SON OF FRANKENSTEIN*. Audiences felt cheated when the metallic hulk finally stomps outside the lab in the final episode and is promptly blown apart by the US Army.

The appearances of movie serial robots varied from the impressive to the ridiculous, depending upon budgets and imagination. Hero Onslow Stevens fought a rather solid-looking mechanical man in *THE VANISHING SHADOW* (Universal 1934), a science fiction action-fest also involving a death ray and a vest of invisibility. But Western hero Gene Autry, in a 15-chapter 1935 Mascot serial entitled *THE PHANTOM EMPIRE*, fared not so well. In Autry's first and only starring chapterplay, the singing cowboy journeys to the subterranean world of Marathia, a futuristic realm with such wonders as robot servants. These mechanized men were hardly formidable enough to test the heroic abilities of someone like Autry. Their little tin hats and almost smiling "faces" made them almost friendly in appearance. Still, the *PHANTOM EMPIRE* robots would never offer any competition to Oz's friendly Tin Man. (Right after *PHANTOM EMPIRE*, Mascot put another Western hero, Tom Mix, up against a super-science menace—not a robot but a primitive rocketship, the *Firebird*.)

Almost 20 years later, in 1951, Columbia pulled the *PHANTOM EMPIRE* robots out of storage (at Western Costume Company, a rental house in Hollywood) and pitted them against Judd Holdren for his starring role in



Bela Lugosi regards his creation, a monster robot, in *THE PHANTOM CREEPS*.



In a spooky tunnel, the Ravenhead Indians look for protection from Tom Mix, great cowboy star, armed with a strange gun, in the Western-science fiction serial *THE MIRACLE RIDER*.



*Fu Manchu (Henry Brandon), with the evil Loki (John Merton) at his side, orders a slave to force his enemy's father (Tom Chatterton) into a torture device. Character actor George Cleveland and another slave look on with varying emotions in DRUMS OF FU MANCHU.*

CAPTAIN VIDEO, a 15-chapter "super serial." The more sophisticated audiences of 1951 found the ludicrous metal monsters even less credible than their parents had in 1934.

Republic Pictures, a studio noted for making action an art, consistently made the best chapterplays. The studio also had the best of the movie serial robots. The dozen-episode UNDERSEA KINGDOM (1936) was Republic's second venture into the continued film. The science fiction adventure takes hero Ray "Crash" Corrigan, via super-submarine, into the sunken city of Atlantis. Among the Atlantean perils is an army of robots called "Volkites" (one of which was played by stuntman Tom Steele). The "Volkites" ride across the Atlantean terrain in armored tanks called "Juggernauts" while under the command of the snarling Captain Hakur (played by a youthful Lon Chaney, Jr.). The monsters resembled walking boilers with hundreds of rivets adorning their steel bodies and armed with a pair of lobsterlike metal pincers. To make matters worse for Corrigan, these robots also frequently utilized a number of atomic weapons which could break mountains apart with a single blast.

Not until 1940, when Republic made MYSTERIOUS

DR. SATAN, did that studio's robot attain its pinnacle of electrical glory. Dr. Satan (Eduardo Ciannelli), one of the screen's truly great serial villains, plans to conquer the Earth with an army of superpowerful robots. It becomes the task of a masked crimefighter known as the Copperhead (Robert Wilcox) to prevent him. In the fifth episode, "Dr. Satan's Man of Steel," the robot (Tom Steele again) emerges from its secret room in Dr. Satan's dockside laboratory and attacks the unsuspecting Copperhead, crushing him in its steel-muscle arms. As the chapter ends with blaring music and a fade-out, the masked hero is apparently doomed. Next week, fortunately for the Copperhead, a strategic button is pressed on the monster's remote control panel. The robot's arms go limp, releasing the dazed Copperhead into the dark waters below. The robot attacks again in Chapter 7, "The Monster Strikes." "Dr. Satan Strikes," the 15th and final chapter, brought creator and created in the classic confrontation. Satan, locked in the deadly grip of his robot, plunges from an upper story window to be crushed under the monster's body.

Republic was never a studio to keep a successful costume in storage for long. In 1952 the same robot (Steele once more) was seen in the employ of a band of



invading Martians in the dozen-chapter **ZOMBIES OF THE STRATOSPHERE**. For the sake of economics, Republic used as much stock footage as possible from **SATAN**, including the "borrowing" of an entire sequence showing the monster robbing a bank. The next year the robot (and his accompanying stock shots) were incorporated into Republic's **COMMANDO CODY** series which was made primarily for television.

The only impressive-looking robot to ever clank through a Columbia serial was the "Metalogen Man" in the 15-chapter epic of 1945, **THE MONSTER AND THE APE**. The "Metalogen Man" was created from a new type of metal and is demonstrated to a group of scientists instrumental in its construction. Three of the scientists are then killed by a murderous gorilla named Thor while a disembodied voice claims to be the robot's new owner and master. The serial contained the expected robot vs. ape battles before the "Metalogen Man" is destroyed in an automobile wreck.

There were other species of monster in the serials. As early as 1916, in a 15-chapter silent serial called **THE MYSTERIES OF MYRA** (Whartons, Inc.), the hero and heroine were attacked by all manners of monsters and evil spirits. Henry Brandon as the insidious oriental mastermind of Republic's **DRUMS OF FU MANCHU** (1940), one of the finest chapterplays ever made, commanded a horde of obedient darvits—here portrayed as the zombie-like victims of sinister surgery, complete with vampire-type fangs. Virtually every jungle serial ever made had its own monstrous gorilla.

#### CAPTAIN AMERICA TAKES CHARGE

Marvel's own Star Spangled Avenger, while not fighting an actual monster in Republic's 1944 serial of **CAPTAIN AMERICA**, did oppose the **SCARAB**, a madman with a machine capable of reviving corpses and a gas able to turn human beings into withered (and quite dead) mummies. Republic's **HAUNTED HARBOR**,



The masked hero, the Copperhead (Robert Wilcox), is held captive by the Robot (with stuntman Tom Steele inside) to the satisfaction of black-suited Doctor Satan (Eduardo Ciannelli) and the consternation of the familiar C. Montague Shaw in **THE MYSTERIOUS DOCTOR SATAN**, a Republic serial

that same year, featured a giant Godzilla-like sea monster that was actually a machine devised by greedy crooks.

The greatest monster fighter in the history of serials is undoubtedly Alex Raymond's classic character Flash Gordon. When Flash, in the person of Larry "Buster" Crabbe, made his film debut in the 1936 Universal serial *FLASH GORDON*, he found himself facing a good number of the monstrous menaces he already fought in the Raymond comic strip.

Flash, along with the lovely Dale Arden (Jean Rogers) and the brilliant scientist Dr. Zarkov (Frank Shannon), blast off in the latter's rocket ship to investigate a new planet that seems to be on a collision course with Earth. They discover the planet to be Mongo, a world not only of scientific wonders but of monstrous perils. Mongo is ruled by a Fu Manchu-type despot named Ming the Merciless (played with unsurpassed villainy by Charles Middleton). When Ming makes licentious advances toward Dale, Flash becomes his immediate enemy.

Ming retaliates against Flash's heroic outbursts by promptly tossing him into an arena to battle three sub-human wrestlers with unsightly fangs protruding from their growling mouths. After this, Flash is dropped into a pit of gigantic lizards. From this point on in the 13-episode serial, Flash encounters monster after monster, each one seemingly worse than its predecessor.

In the second chapter, "The Tunnel of Terror," Flash is snapp'd up in the lobster claws of a dinosaur-like monster with a head resembling that of a mule. Only a ray-rifle blast fired by Flash's friend, Thun, the hairy Lon Man (James Pierce), saves him from the beast (played by Glenn Strange).

"Battling the Sea Beast," Chapter 4, found Gordon in a tank battling (without weapons) an enormous "Ocosoc," death being imminent from either the horror's tentacles or from simply drowning. In succeeding episodes, Flash was nearly killed by an Orangapoid ("Crash" Corrigan), an ape with a sharp horn jutting from its forehead; a towering Fire Dragon, which ruled the flame-infested Temple of the "Great God Tao"; and the Tigron, a feline hybrid of tiger and lion. There were also the numerous giant iguanas slithering about Mongo and dripping rivers of saliva on the rugged prehistoric terrain.

#### FLASH GORDON FLIES AGAIN

The sequel chapterplay, *FLASH GORDON'S TRIP TO MARS* (1938), toned down the monsters and concentrated on "pseudoscience" and "space opera." Nevertheless, during those 15 installments, Flash did manage to befriend a race of Clay People—men transformed into humanoid creatures of living mud by the evil sorcery of the Martian Queen Azura (Beatrice Roberts).

The oversized Mongo iguanas (now revealed to have poisonous breath) returned in Universal's last cliffhanger in the series, the 12-part *FLASH GORDON CONQUERS THE UNIVERSE* (1940). Back on Ming's planet, Flash finds himself struggling against a dull-witted giant, an army of explosive robots called "Human Bombs" (the title of Chapter 3), and befriend-ing a tribe of helmeted Rock People. But the real monstrous monsters, as far as Flash's adventures were concerned, were lost to the mists of 1936.

Serials are not the most available films to view these days. Local television stations do occasionally schedule serials (a San Diego channel is running *CAPTAIN*



Judd Holdren returns as *COMMANDO CODY*. The same rocket suit was used by the heroes of several movie serials.



*Youthful Video Ranger (Larry Stewart) and CAPTAIN VIDEO himself (Judd Holdren) are menaced by a familiar robot*



Captain America, living legend of World War II, lashes out at the foes of liberty!

AMERICA at this writing). Most often, the serials televised are the three Flash Gordons starring Buster Crabbe. Chapterplays infrequently return to motion picture theatres but are, unfortunately, usually booked for their "camp" value to allegedly "hip" audiences. Feature-length condensations of many Republic cliffhangers are often scheduled for late night or early morning time slots. But seeing the chapterplays episode by episode, as they were intended, is almost impossible, unless one chooses to rent them in 16mm from some rental company. For a more complete look at the serials, there is the book *THE GREAT MOVIE SERIALS* (Doubleday 1972), written by a pair of obscure authors and highly recommended by Jim Harmon and myself. A professional-looking "amateur" magazine on serials, *Those Enduring Matinee Idols*, is available from editor Bob Malcomson, 38559 Asbury Park Dr, Mt. Clemens, Mich. 48043. \$1.00 per copy.

Yes, there were monsters in the movie serials. Not as many monsters as there were heroes and heroines. But there were enough diabolical and brute horrors to coajure those now-lost thrills generated in the darkened movie theatres on Saturday afternoons.



The finishing touches are made upon the dreaded invisibility ray, overseen by that bone-a-joke master villain, the Crimson Ghoul!

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What's Happening In Horror Previews & Reviews  
by Ron Haydock with Eric Hoffman and Jim Harmon

**MONSTER MATINEE:** World Entertainment Corp. and National Telefilm Associates are bringing back the fabulous Saturday matinees of yesteryear with a brand new schedule of favorite feature films and cliffhanging serials. **WEEKEND MATINEE** has been created to play Fridays, Saturdays and Sundays at your favorite neighborhood theatres, and the feature showings include Japan's **GAMMERA THE INVINCIBLE**, **ZAMBA THE WHITE GORILLA**, **BATMEN OF AFRICA** with Cyde Beatty, **GULLIVER'S TRAVELS** and **SINBAD THE SAILOR**. Each weekend there's serial action too.

Marvel's **CAPTAIN AMERICA** serial starring Dick Parcell, Lorna Gray and Lionel Atwill as the evil Scarab, is only one of more than 46 different, famous cliffhangers scheduled for **WEEKEND MATINEE**. If you've never seen **CAPTAIN AMERICA** in live-action movies, you ought to check with your nearest theatre and find out when they'll be playing it. **CAPTAIN AMERICA** was one of the better serials produced by Republic Pictures in the forties.

Other serials playing **WEEKEND MATINEE** include **THE CRIMSON GHOST**, **ZOMBIES OF THE STRATOSPHERE**, **THE TIGER WOMAN**, **THE INVISIBLE MONSTER**, **THE BLACK WIDOW**, **UNDERSEA KINGDOM** (with Lon Chaney) **MYSTERIOUS DR. SATAN**, **KING OF THE ROCKET MEN**, **MANHUNT OF MYSTERY ISLAND**, **NYOKA AND THE TIGER MEN**, **SOS COAST GUARD** (starring Bela Lugosi) and **THE PURPLE MONSTER STRIKES!**

**VAMPIRE INVASION:** Columbia Pictures' **CHOSEN SURVIVORS** is a spine-tingling, horrific science fiction thriller starring Jackie Cooper, Alex Cord, Diana Muldaur, Richard Jaeckel and Bradford Dillman. The big budget shocker is



*Christopher Lee's expression indicates he has found out what lurks in **DARK PLACES**, distributed by Cinerama Releasing.*

about eleven people who are chosen by the government's computer to survive global thermonuclear war. Hidden miles beneath the earth's surface in a controlled futuristic environment, the **CHOSEN SURVIVORS** are unaware they are actually human specimens under observation, and are suddenly confronted with an unexpected, unnatural menace which threatens not only their sanity but their very lives.

Vampire bats are the menace to life and limb. The bats mysteriously infiltrate the astounding underground complex of clinic-like cor-

ridors, rooms and compartments, and because producer Charles Fries decided it was absolutely essential to the suspense and over-all terror of **CHOSEN SURVIVORS**, he cast real, live vampire bats in the film! About 4000 vampire bats, in fact. Some of them were even trained to follow simple directions for the camera. This was the job of Dr. Clay Mitchell of the U.S. Agency for International Development, Department of the Interior. Dr. Mitchell caught the bats and trained them!

Because vampire bats have exceptional disease-carrying capabilities,

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Doug McClure as Bowen Tyler and Susan Penhaligon as Lisa Clayton are the heroic characters in Edgar Rice Burroughs' *THE LAND THAT TIME FORGOT*, an Amicus Production.

especially rabies, every member of the cast and crew of the film had to receive four different inoculations of a protective anti-rabies serum. Producer Fries believes this is the first time that actors in any kind of movie had to be inoculated to protect them from "fellow" cast members!

Besides *CHOSEN SURVIVORS*, Charles Fries has also produced *TALES FROM THE CRYPT*, *THE VAULT OF HORROR*, the TV-Movie *THE NORLISS TAPES* and the documentary *FUTURE SHOCK*. Leon Benson, who co-produced *CHOSEN SURVIVORS*, also is no stranger to thrillers. On television, Benson has produced episodes of both *TARZAN* and *KRAFT SUSPENSE THEATRE*. Sutton Rolley, the director of *CHOSEN SURVIVORS*, is also a fantasy veteran. Rolley made his directorial debut with the famous *LIGHTS OUT*

horror show on early TV. More recently, he's directed *THE INVADERS*, *LOST IN SPACE* and *MISSION IMPOSSIBLE*.

*CHOSEN SURVIVORS* was filmed entirely on location in Mexico, in color.

**EDGAR RICE BURROUGHS:** Robert Hodes, the vice-president and general manager of Edgar Rice Burroughs Inc., thinks American International's Burroughs film, *THE LAND THAT TIME FORGOT*, produced in England by Amicus Productions, has turned out so well that he's already thinking about more new Burroughs films. So far, *AT THE EARTH'S CORE*, another lost world dinosaur-drama, is scheduled to be the next big release.

Hodes also has plans to film Burrough's *VENUS and MOON* books, and make a screen version of *TARZAN OF THE APES* exactly as Burroughs wrote it. Hodes' ultimate aim, though, is to take Burroughs' *MARS* books as one unit and turn them into an epic *JOHN CARTER OF MARS* spectacular.

**PETER CUSHING:** Besides *SATANIC RITES OF DRACULA* and *FROM BEYOND THE GRAVE*, Peter Cushing is starring in more new horror thrillers. One new movie, in fact, sees Hammer's favorite Dr. Frankenstein starring as the infamous *Dracula*!

IN *HORROR OF DRACULA*, *BRIDES OF DRACULA*, *DRACULA A.D. 1972*, *LEGEND OF THE SEVEN GOLDEN VAMPIRES*, and the new *SATANIC RITES OF DRACULA*, Cushing has played various Prof. Van Helsing, arch-enemy of *Dracula*, but in *FRANKENSTEIN'S DRACULA* Cushing himself is the legendary *Dracula*. Produced by Pierre Grunstein, *FRANKENSTEIN'S DRACULA* is of French origin. Originally the horror movie was titled *TENDER DRACULA*, but with Cushing in the lead now, Grunstein changed the title, presumably to hype box-office notice because of Cushing's long

association with the role of Dr. Frankenstein in the Hammer films.

Cushing is also starring in *LEGEND OF THE WEREWOLF*, which Freddie Francis is directing in England. In re-release already is Cushing's *THE VAMPIRE BEAST CRAVES BLOOD*. Phil Glazer of Associated Pictures is distributing the vampire film with *BLOODY PIT OF HORROR* and *TERROR CREATURES FROM THE GRAVE*, forming a triple terror bill.

**"EATEN ALIVE BY BUGS":** That's the newspaper horror headlines in Donald F. Glut's *BUGGED* (Manor Books, \$4.25), a new horror novel about a vengeance-seeking maniac scientist who uses every kind of bug, insect and crawling thing known to destroy his many enemies. However, the mysterious madman doesn't send out his monster hordes at random. Very carefully, he selects the exact type of bug or insect to kill the particular victim. An Army colonel, for example is mysteriously attacked and chewed up by army ants.

Besides all the deadly spiders and insects in *BUGGED*, there's a giant, hulking human monster named Grolman too. The horrible death scenes of the maniac scientist's victims are particularly well-written, and told in all their horrifying ghastliness. Obviously, Glut has gone to great pains with his monster bugs too, because they have all been scientifically authenticated and perform exactly as real bugs in the real world perform.

**BUGGED!** also features many interesting scenes written from the bug's very own point of view—as they wait to receive the Call that will send them out on their blood-splattered missions of diabolical vengeance.

**HORROR IN THE JUNGLE:** Made in the Philippines, *SUPER-BEAST* stars Harry Lauter as a millionaire oilman who finances Craig Litter, playing a mad scientist, in experiments that will hopefully cure

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criminals of all their anti-social tendencies. Little's experiments, however, produce monster men, superbeasts which Lauter then excitedly tracks down in the steamy jungles.

Antoinette Bower has the role of a pathologist at Manila General Hospital who decides to find out where all the superbeasts come from after one of the grotesque monster men turns up in Manila. Trekking into the jungles with Manny Oheda, a fellow doctor, Antoinette soon finds out about Little's weird plantation. She also finds more monstrous human creatures—much to her surprise and horror.

**SUPERBEAST** was produced, written and directed by George Schenk. United Artists is releasing the horror drama.

**SNAKE MONSTER:** Another Manila-made horror shocker is **NIGHT OF THE COBRA WOMAN**, starring Joy Bang as a scientist who arrives in Manila to search for a rare, fire-ring cobra snake so she can learn the secrets of its venom, which is supposed to give you eternal life. Marlene Clark plays *The Snake Woman* of the movie's title.

**NIGHT OF THE COBRA WOMAN** is being distributed by Roger Corman's New World Pictures.

**THE WICKER MAN:** Christopher Lee in kilts! Would you believe a singing Christopher Lee just as lethal as in his earlier pictures? Even though Mr. Lee has stopped playing the lord of the Undead—for the present, at least—he is still going strong in **THE WICKER MAN**, a story of the occult and modern paganism acquired for U.S. release by Warners from British Lion.

Set on the island of Summerisle, off the coast of Scotland, **WICKER MAN** tells of a police sergeant, Neil Howie (Edward Woodward), sent to investigate the disappearance of a twelve-year-old girl...soon finding himself unearthing more than he expected. His suspicions become aroused when almost all the people

he meets on the island deny the child's existence. But it's the town schoolteacher (Diane Cilento) who reveals that the child had been buried some months before—without a death certificate!

A devout churchgoer, Sgt. Howie has already been disturbed by the islanders' disregard of Christian doctrine. Visiting Lord Summerisle, hereditary leader of the island, Howie obtains permission to open the grave. Enter Christopher Lee as the red-headed, authoritative Summerisle, explaining to the officer the reason for the islanders' attitude. It seems that in 1868, when his grandfather, the first Lord Summerisle, made the island fertile, the island's inhabitants disregarded all other religions in favor of a mass worship of the gods of nature.

The exhumation of the child's grave discloses a dead rabbit in the coffin. With this discovery, Sgt. Howie begins a series of experiences that clear up the grim riddle—and

put him right in the middle of the island's May Day celebration; a celebration of homage to the gods of nature...requiring a human sacrifice!

Lee's role is different from his previous appearances in tales of the macabre. Not only popping up in kilts, but at one point in an outfit evidently symbolizing the goddess of fertility or nature (take your pick), Lee is given a rare opportunity to use his operatic-trained voice during the May Day ceremonies.

Directed by Robin Hardy and written by Anthony Shaffer, **THE WICKER MAN** co-stars Britt Ekland and Ingrid Pitt (**VAMPIRE LOVERS**, **HOUSE THAT DRIPPED BLOOD** and **COUNTESS DRACULA**). The film was co-produced by Christopher Lee's own company, Charlemagne, with British Lion. Anthony Shaffer also wrote the famous mystery play **SLEUTH** recently released as a movie.

**THE WICKER MAN** was the

*The prehistoric Pterodactyl carries off star Doug McClure in **THE LAND THAT TIME FORGOT**, an American-International Release.*



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winner of the Grand Prix at the prestigious Third International Festival of Fantasy and Science-Fiction films in Paris. Lee himself considers it the best film he has ever done.

**JACK PALANCE: CRAZE.** Herman Cohen's latest attempt to shock audiences, and cash in on the interest in the occult, is one of those films that either has audiences breaking up at the wrong parts or thinking of demanding their money back. Based on Henry Seymour's novel *Infernal Idol*, **CRAZE** depends largely upon the performance of Jack Palance as an unbalanced antique dealer who tries to make ends meet by sacrificing various individuals (including the delectable Julie Ege and Suzy Kendall) to an African idol kept in the cellar of his shop, the premise being that, for various blood sacrifices, the great god Chuku will reward Palance with protection and riches.

Palance plays his part in various shades, the majority making one feel as if he realizes what he's been trapped in but knows it's too late to escape. His moods run the gamut from seeming indifference (trying to maintain a cool facade in the face of police interrogation) to shrieking rage or hysteria at the end when he tries to play Thor with an axe. Popping up in cameos are Dame Edith Evans (in perhaps the only sequence that startles the audience) as Palance's aunt; Trevor Howard, walking through the part of Supt. Bellamy of Scotland Yard; and Hugh Griffith, who gives possibly the best performance in the picture, as Evan's solicitor, complete with Satanic eyebrows and a loan-shark's toothy grin. Needless to say, he steals his scene.

Martin Potter is Palance's dominated assistant (reminiscent of the killer-protégé relationship in Cohen's better **HORRORS OF THE BLACK MUSEUM**), while Percy Herbert and David Warbeck are two dogged detectives. Diana Dors, England's former sex symbol, now out to make



**CHOSEN SURVIVORS** Barbara Babcock and Jackie Cooper think the electrically charged fence will protect them from the thirsty vampire bats. Ha — they should live so long!

a name as a dramatic actress, is an old flame of Palance, very overweight, very ridiculous.

Freddie Francis, who has come up with better films than this, does what he can, using the camera to try for some interesting shots (when not focusing lovingly on the spurting blood of Chuku's 'volunteers'). It's a less-than-great picture from the man who produced the excellent **STUDY IN TERROR** some years back.

**HORROR RECORD:** Pickwick Records has released **MONSTER MASH—SOUNDS OF TERROR—IN SCREAMING STEREO** (\$1.99).

Produced by Wade Denning and Frank Daniel, the new shrieking horror record features sixteen different terror dramas, including **FRANKENSTEIN RETURNS**, **COUNT DRACULA** AND **THE VAMPIRES OF DEATH**, **DR. JEKYLL AND MR. HYDE**, **THE MUMMY'S REVENGE** AND **THE GROTESQUE PHANTOM OF THE OPERA**. King Kong and Godzilla are also on hand, in **DEATH STRUGGLES OF THE**

**PREHISTORIC MONSTERS**. Each title features an introductory note, followed by the shrieks and sounds of each monster in horrendous action.

**MONSTER MASH—SOUNDS OF TERROR** is well-produced horror drama, and very offbeat.

Many other audio dramas are available on record—mostly old radio favorites such as *Suspense*, *Black Rogers*, *Capt. Midnight*, etc.

**EERIE AIRWAVES:** Joining the brand new **CBS RADIO MYSTERY THEATRE** and such re-ran favorites as *The Green Hornet* is the latest radio revival—*Gene Autry*. The show occasionally does feature fantasy, such as Autry meeting the ghost of Will Rogers!

**MEET THE MONSTERS:** The next time you're in California, drive out to the **MOVIELAND WAX MUSEUM** in Buena Park, only a short distance from Disneyland and its famous Haunted Mansion, and you'll have yourself a monstrous treat. Besides seeing horrorama displays of **FRANKENSTEIN**, **DRACULA**, Vincent Price in **HOUSE OF WAX** and other famous scenes from horror movies, you'll see the two newest fantasy displays—**STAR TREK** and **PLANET OF THE APES**.

**STAR TREK** is set aboard the starship *Enterprise*, complete with figures of Captain Kirk, Mr. Spock and crew. **PLANET OF THE APES** takes you underground, where you yourself become a captive of the famous planet-ruling ape creatures. **THE MOVIELAND WAX MUSEUM** is open every day in the year.

You can also meet a monster or two while taking **UNIVERSAL STUDIO'S TOUR**, where usually the Frankenstein Monster pops up in person. You can also see how movies are made, special effects are created and also visit many famous Universal sets.

Universal Pictures is located in Universal City, five minutes out of Hollywood, but if you just can't make it out to California to meet

# MONSTERSCOPE... MONSTEI



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THE MOVIELAND WAX MUSEUM and UNIVERSAL STUDIO monsters, just keep buying **MONSTERS OF THE MOVIES**—because we're going to bring them to you, right here in this magazine. So watch for them!

**FANZINE DEPT.:** Larry Herndon's **REMEMBER WHEN** (Box 34305, Dallas Texas 75234; 5 issues for \$3.00) features pictorial articles on Boris Karloff and horror films like Bela Lugosi's **MARK OF THE VAMPIRE**, old time radio, Marvel comics, early television and pulp heroes like Doc Savage too. **REMEMBER WHEN** is neatly produced, and Herndon also publishes a companion zine, **NOSTALGIA NEWS**, in a similar format.

Gordon Linzer's **SPACE AND TIME** horroazine (83-10 118th St., Apt 4M, Kew Gardens, NY; 60¢ per copy) features horror, science fiction and fantasy fiction by Bill Wolfenberger, Paul Ganley, William Pugmire and other writers of the macabre. **SPACE AND TIME** is illustrated by artists like Jim

Garrison and Gary Winnick, and Linzer has been running tales of *Sweed & Sorcery* too, in the Conan tradition.

Books or fanzines can only be reviewed if review copy is provided by publisher, sent in care of this magazine.

**THE GHOST RIDER:** In case you missed seeing it at your favorite movie theatre when it was first released in 1972, Clint Eastwood's **HIGH PLAINS DRIFTER** is now playing on television. And in case you passed it up because you're neither an Eastwood or western film fan, check it out the next time it's scheduled on TV, and you might be surprised. **HIGH PLAINS DRIFTER** is an excellent weird tale of the Old West, and one of the few thrillers that effectively blends a legendary ghost theme with an action packed western background.

**BRAM STOKER'S COUNT DRACULA** is also playing on TV now. This is the Christopher Lee film made in 1971, which some horror fans thought would never be released

anywhere because of alleged litigation problems. Produced by Harry Alan Towers, **BRAM STOKER'S COUNT DRACULA** is a faithful adaptation of Stoker's novel and features Christopher Lee playing Dracula as Stoker had conceived him, complete with white hair and long, flowing moustache. Herbert Lom co-stars as Professor Van Helsing. The film was directed by horror veteran Jesus (or Jess, sometimes) Franco.

**POE THEATRE:** Vincent Price, who had originally been set to play Van Helsing in **BRAM STOKER'S COUNT DRACULA** but bowed out at the last moment, is on television himself these days with **EDGAR ALLAN POE THEATRE**. Price acts as the host for this series which plays many of the Poe films produced by American International Pictures over the last dozen years. The films include **THE RAVEN** with Boris Karloff, Peter Lorre and Price, **CRY OF THE BANSHEE**, **THE CONQUEROR WORM**, and **THE OBLONG BOX** with Price and Christopher Lee.

Besides introducing each film, Vincent Price also talks about making the films. Price's introductions and commentary were taped, not filmed, and the background setting is the interior of a weird old house of horrors.

**TOR JOHNSON:** Movie producer Anthony Cardoza, who has released **BIG FOOT** and **THE BEAST OF YUCCA FLATS**, among other horror films, is negotiating to release **REVENGE OF THE LIVING DEAD** to television. This is a "lost" Tor Johnson movie which was made in 1958, but never released. Now Cardoza is trying to do something about that.

**REVENGE OF THE LIVING DEAD**, which Cardoza produced in association with Edward Wood, co-stars Criswell, the noted seer of *Criswell Predicts*, Vampira, and also Keene Duncan, a veteran star of

*It didn't take the vampire bats long to get to Richard Jaechel and Christina Moreno in CHOSEN SURVIVORS.*



# MONSTERSCOPE...MONSTEI

# SCOPE... MONSTERSCOPE... M

many serials, including Republic's cliffhanger about Marvel's CAPTAIN AMERICA.

**REVENGE OF THE LIVING DEAD** was originally known as **NIGHT OF THE GHOULS**.

**COMING YOUR WAY: PHANTOM OF THE PARADISE**—a rock musical based on **THE PHANTOM OF THE OPERA**, produced by Pressman-Williams, released by 20th Century-Fox, with Bill Finley, of *Sisters*, in the title role.

**THE SPECTRE OF EDGAR ALLAN POE** — starring Robert Walker and Tom Drake from Cinerama.

**DR. KARLOFF'S TORTURE CASTLE** — from Group One.

**DRACULA'S BLOOD** and **THE VOODOOIST** — from Cannon Films. **DRACULA'S BLOOD** stars Paul Naschy and Tina Sainz.

**I, A DEMON** — from International Producers.

**THE MAN WITH THE GOLDEN**

**GUN** — starring Christopher Lee as Scaramanga, executioner for hire, up against Roger Moore as James Bond, from United Artists.

**VARNEY THE VAMPIRE** — starring Ray Dennis Steckler and Ron Haydock.

**THE DEAD DON'T DIE** — an NBC-TV Movie Premiere, produced by Henry Colman and directed by Curtis Harrington, with a Robert Bloch script.

**MURDER ON THE ORIENT EXPRESS** — based on Agatha Christie's famous novel, starring Sean Connery, Richard Widmark, Vanessa Redgrave, Anthony Perkins, and Albert Finney starring as Hercule Poirot.

**DARK PLACES** — starring Christopher Lee and Joan Collins, from Cinerama.

**THE HANGING WOMAN** — starring Stanley Cooper and Vicki Nesbitt.

**LEGEND OF SPIDER FOREST**

and **WEDDING IN BLOOD** — from New Line.

**DRACULA'S GREAT LOVE** — starring Paul Naschy and Haydee Politoff.

**THE COMPUTER KILLERS** — starring Michael Gough and Robin Askwith.

**THE MAN WHO COULD WORK MIRACLES** — new from Playboy Prod.

**THE DEPRAVED** — starring Vivian Hart, from Group One.

**VAMPIRA** — a comedy with David Niven as Dracula.

**HEX** — starring Keith Carradine and Scott Glenn, from Fox.

**SON OF DRACULA** — starring Harry Nilsson as Dracula and Ringo Starr as Merlin the Magician, from Cinematic.

**THE MANCHU EAGLE** — from United Artists.

**THE LAST DAYS OF MAN ON EARTH** — starring Jon Finch and Patrick Magee, from Michael Moorcock's novel, *The Final Programme*.

**SHRIEK OF THE MUTILATED** — starring Allan Brock.

**THE GHOUL** — with Peter Cushing (not a remake of the Karloff classic).

**THE DEVIL'S NIGHTMARE** and **IN THE DEVIL'S GARDEN** — from Hemisphere Pictures.

**CAVES OF STEEL** — Isaac Asimov's classic SF novel, to star Paul Newman and Jack Nicholson, from Columbia.

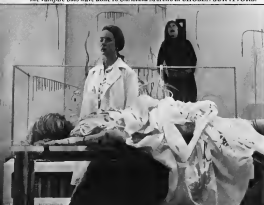
**ANDY WARHOL'S DRACULA** — starring Joe Dallesandro, Udo Keir and Arno Juerging.

**THE ROCKY HORROR SHOW** — from the hit musical play.

**THE HEPHAESTUS PLAGUE** — produced and directed by William Castle, about hordes of monstrous bugs attacking the world.

**And THE RETURN OF THE GHOST OF THE BRIDE OF THE SON IN THE HOUSE OF FRANKENSTEIN**, 1984 — produced and directed by Frank Saletri, starring John Hart, Liz Renay and Colby Haines!

*Nancy Rodman and Barbara Babcock react in varying ways to the sight of what the vampire bats have done to Christina Moreno in CHOSEN SURVIVORS.*



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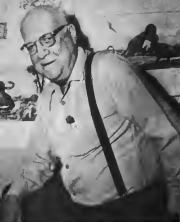
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MONEY BACK GUARANTEE



Willis O'Brien, Monster maker, Or., to put it less spectacularly, special effects man supreme. Yet he did not begin the work that would earn him a permanent place in the annals of film history until he was nearly thirty.

Before that, he had been a cowboy, a factory worker, a fur trapper and wilderness guide, a sports cartoonist, a professional boxer, a train brakeman, a railroad surveyor, and, finally, a decorator who worked in marble and clay.

At the last of these jobs, young O'Brien fashioned a boxer out of the clay he worked with, only to find that another employee of the same company had done the same. They staged a match, each moving and molding his fighter into various offensive and defensive positions. For his opponent, it was a pleasant diversion. For Willis O'Brien, the beginning of a brilliant career.

The battle of the clay fighters planted a seed in the mind of O'Brien (as his friends called him). The seed was to blossom forward as the science of stop motion animation, a science that was to revolutionize the motion picture industry.

Willis Harold O'Brien was born March 2, 1886, to William Henry O'Brien and his wife, Minnie Gregg O'Brien, in Oakland, California. William O'Brien was a noted etymologist, operator of a military academy and a hotel, and, for fifteen years, assistant district attorney of Oakland. His wife was an author of children's plays. They were wealthy and their six children were brought up in the fabled "lap of luxury," cared for by Swedish nurses. This accounted for the accent Willis spoke with during his youth.

However, when O'Brien was about eleven years old, unfortunate investments joined with a run of pitifully bad luck to destroy his family's wealth. The new state of near-poverty the O'Briens found themselves in affected the sensitive lad deeply. After running away from home several times, he finally left home for good at the age of thirteen.

The following years provided O'Brien with a wide range of experiences and left him with memories and skills that would be put to good use in his future career as a special effects man. Throughout his life, for example, he remained fascinated by cowboys and western life. This interest showed up in three later productions. In *Mighty Joe Young*, the great ape of the title is roped by cowboys in one of the most spectacular scenes of that film. *The Valley of Gwangi*, in which westerners stumble onto a hidden land of prehistoric monsters, was shelved before O'Brien could work on it, but revived years later via the genius of his student, Roy Harryhausen. A third venture, *The Beast of Hollow Mountain*, also featured cowboys vs. a rampaging dinosaur. The concept was O'Brien's, but the

*A picture of Willis O'Brien (like one in the corner) looking out over one of his many magnificently monstrous creations.*

By Tony Isabella

# Man Who Made Monsters



Above: The promotional placard for O'Brien's *THE BEAST OF HOLLOW MOUNTAIN*. Again, his ever-prevalent "cowboy themes" show through!



Speaking of our friend, the beast, heere he is—one paw at least!

short-sighted studio engaged someone else to do the animation.

As a guide, O'Brien once acted as hostler for a group of scientists from the University of Southern California. They wanted to explore the Crater Lake area in the northern part of that state for fossils and other evidence of prehistoric life. Because there were no trails, except ancient Indian paths, to the lake, he also acted as guide. The expedition was dubbed a success when the tiny group came upon the fossilized remains of a sabre-tooth tiger. The discovery coupled with O'Brien's many discussions with the scientists about the past, sparked his imagination further.

His careers as sports cartoonist and boxer taught him much about human anatomy, about the way living creatures move. His invention of stop-motion animation was only a clay prizefighter away.

The first use O'Brien made of his discovery was the 1917 comedy, *The Dinosaur* and *The Missing Link*, a romantic quadrangle in which the Diao ends up with the girl. The film interested the Thomas Alva Edison Studio, who hired O'Brien to do ten animated shorts. One of the shorts, the two-reel melodrama, *In The Villain's Power*, made use of eight human "puppets," made with the same care that went into the prehistoric creatures he used. Another, *Mickey's Naughty Nightmares*, combined animated figures with a live boy. This short inspired a series of shorts under the same title.



The heart of MIGHTY JOE YOUNG is touched by the sight of his "jungle brothers" in captivity!



In an exciting scene from O'Brien's epic MIGHTY JOE YOUNG, the sensational simian goes on a rampage, only to find the local "strong man" giving him a hand!

In 1918, O'Brien was hired by Herbert M. Dawley to do *The Ghost of Slumber Mountain*. In this film, a member of a mountain climbing party has a dream in which he meets an old hermit who shows him the wonders of the past through a magic telescope.

In 1923, O'Brien began work on *The Lost World*, a screen adaptation of the classic Sir Arthur Conan Doyle adventure novel about a lost Amazonian plateau inhabited by creatures of the past. This novel introduced the delightfully eccentric explorer/scientist Professor Challenger, portrayed brilliantly by Wallace Berry. The film brought together the talents of O'Brien and Marcel Delgado, a young sculptor. Delgado made the models for *The Lost World*, leaving O'Brien free to concentrate on technical problems and the actual animation.

During the filming of *The Lost World*, Herbert Dawley applied for and obtained patents for the stop-motion process and claimed he himself had invented the process O'Brien had used on *The Ghost of Slumber Mountain*. Filming had to be halted while First National Films, the distributors, gathered mounds of evidence proving Willis had been working with the process long before he met Dawley. Dawley settled out-of-court.

*The Lost World* was a tremendous success in many ways. On February 4, 1926, the German Air Service Company showed the film to a plane-full of airborne German dignitaries over Berlin. Thus O'Brien's masterpiece was the first in-flight movie ever.

Personal tragedy followed O'Brien during these years. In 1917, unable to extract himself from a hasty proposal of



Above and below, examples of the rampaging reptiles O'Brien masterfully animated in his early production of *THE LOST WORLD*.



one, lasting until his death.

Willis O'Brien's special effects skills were in constant demand, though not all the films he worked on allowed him to utilize his stop-motion animation process. These included the 1935 Merian Cooper production, *The Last Days of Pompeii*, and John Speaks' *The Dancing Pirate*.

In 1949, O'Brien returned to stop-motion animation for *Mighty Joe Young*, assisted by Ray Harryhausen. Harryhausen has since distinguished himself in films like *Twenty Millions Miles to Earth*, *The Seventh Voyage of Sinbad*, and *One Million Years, B.C.* The man behind the scenes was Merian C. Cooper.

In 1953, O'Brien and Cooper again teamed up to present *This Is Cinerama*, the first feature-length film using the then-new ultra-widescreen process. At the time, O'Brien and Cooper discussed the possibility of remaking *King Kong* in Cinerama, but the death of the technician who was adapting the stop-motion process to the three-camera Cinerama process forced abandonment of the project.

O'Brien did three more stop-motion films before his

death in 1962. *The Animal World*, a film depicting the development of animal life on Earth, was released in 1956. Ray Harryhausen did the actual animation from O'Brien's designs.

*The Black Scorpion*, a rousing thriller which featured giant scorpions on the loose in Mexico, was released in 1959. It remains a favorite of monster lovers everywhere. The actual animation was done by Pete Peterson.

In 1959, Allied Artists released *The Giant Behemoth*, an English production. O'Brien and Pete Peterson were hard pressed to produce a decent film with the small budget they were given and the movie suffers for this reason. The same car is crushed three times by the prehistoric leviathan that wrecks most of London and avoids Westminster Abbey and Big Ben. After all, realistic sets were expensive! Still, the picture holds up remarkably well, due to O'Brien's genius.

Willis O'Brien died on November 8, 1962, while working on the special effects for *It's a Mad, Mad, Mad, Mad, Mad World*. He left behind a rare legacy of entertaining fantasies. He's missed.

And, lest we forget, the greatest of them all, eighth wonder of the world—*KING KONG!*



marriage, he wed Hazel Ruth Collette, twelve years his junior. She was a mentally deranged person whose plots to harm O'Brien, his friends, and his associates haunted the animator throughout their marriage. Not even with the birth of their sons, William and Willis, Jr., did the sick schemes stop. Finally, they separated in 1930, Hazel retained custody of the boys.

1930, O'Brien made a test reel of a film called *Creation* and Merian C. Cooper saw it. The test is history, history called *King Kong*. The film was released in 1933 and became an instant success, a success followed mere months later with *Son of Kong*.

The spectre of Hazel O'Brien lingered over O'Brien's life and finally erupted in senseless violence. O'Brien had brought his two sons to the studio to see the finishing touches put on *Son of Kong*. Mrs. O'Brien was suffering from cancer and tuberculosis and under narcotic sedation. On October 7, 1933, in a mood of hellish depression, probably caused by the narcotics, she shot the two boys and turned the gun on herself. William died instantly, Willis, Jr., on the way to the hospital. Hazel survived. Charges of murder were filed against her, but her condition was too critical to allow a trial. She died a year later in November, 1934.

O'Brien was determined to make a new start, to achieve the happiness he had sought for so long, so fruitlessly. On November 17, 1934, days after his first wife's death, he married Darilyne Prenette, a young woman he had met several months previous. Their marriage was a happy



YOUNG FRANKENSTEIN;



THE UNCENSORED VERSION

An advance look at post-production work on the sensational new **YOUNG FRANKENSTEIN** — and at the story itself in its uncut form. (Photos courtesy of Frank Rodriguez, 20th Century-Fox.)

**Y**OUNG FRANKENSTEIN, the new film by Mel Brooks, is a comedy, but it is more faithful to the old horror films of the thirties, and offers more shocks and surprises than any deadly serious monster movie in many years.

This new Frankenstein picture is simply a triumph, a new classic that will be remembered and shown again and again in the years ahead. The picture has not even been released, not even having been edited into final form, and I can say this confidently. (Of course, I'm the guy who said Frank Sinatra would never come out of retirement, but never mind that.)

Recently, I had the very great pleasure of seeing a rough cut of **YOUNG FRANKENSTEIN** at a screening room at 20th Century-Fox Studios. Several **MONSTERS OF THE MOVIES** contributors — Don Glut, Bill Warren, Bob Greenberg — and myself were among the one hundred or so people invited to this special showing. We went past the still-standing sets for **HELLO DOLLY** that reproduced a New York street from the turn of the century (complete with an elevated railroad bridge on which could run a real train). Inside the miniature theatre we saw co-author and star Gene Wilder in the audience, along with others from the cast and crew. Producer-director Mel Brooks came out in front of the screen in person and apologized for some of the things missing from this "work print." For instance, the music had not been dubbed in as yet. But so we wouldn't miss anything, he hummed some of the more important passages for us.

"Somewhere in this 207 minute turkey is a 90 minute hit," Brooks said. "Your reactions will help us find those 90 minutes."

The audience reaction couldn't have helped him. We laughed and applauded through the whole thing. Of course, the seat of your pants does begin to protest after sitting in one place for 13 minutes less than two hours. I wish Brooks would simply release the picture with a middle break to get popcorn, but the economics of the movie business requires he trim some time from it. There is nothing bad in the whole work print — only some things better than others. (This is coming from somebody who dislikes the majority of current films, horror or otherwise.)

After the showing all I could suggest to Mel Brooks was that he "shave" each shot by a few frames. (By taking a few frames off the beginning and end of each camera angle, quite a few minutes can be taken off the running time of any film.) Brooks assured me he did plan to tighten it in this way. (I guess he had the idea on his own. But I tried to be helpful.)

While I have had some indication of how the release print will look, I would like to describe the uncut version as fully as I can. No doubt there will be discussions of what Brooks intended to reveal by this scene or that character, or if he had such and such a scene in mind,

but had it wind up on that cutting room floor. This article should answer many of those questions.

In the opening, we see the wonderfully atmospheric shot of Castle Frankenstein (this, like the other sets was designed by Dale Hennessey, who helped put Woody Allen into the future in **SLEEPER**). Surely this is a castle that could be home to Boris Karloff or Basil Rathbone. It is the home of the late Baron Frankenstein. This stormy night, his will is to be read. The Baron's coffin is sitting in the middle of the huge drawing room. The Burgermeister opens the coffin to remove the black box containing the will from the Baron's withered corpse-fingers. The Baron's will power lingers on in his skull, and he fights to hold onto the box, but he finally lets go.

The stipulations of the will are read. The assembled relatives — hovering like a flock of vultures — will get the Baron's estate, unless the Baron's great-grandson meets certain specifications. He must have become a medical man with a great reputation in his chosen field. A motherly *frow* leans forward eagerly. Has young Frankenstein met the qualifications? He is lecturing on his specialty at a prominent medical college. Having lost her chance at the fortune, the housewife utters an expletive deleted here. (The reading of the will will be omitted, I understand, from the theatrical release.)

We next see young Frederick Frankenstein lecturing on disorders of the brain (possibly from first hand knowledge). He is played by Gene Wilder as an innocent but somewhat more self-assured young man than he was in Brooks' Academy Award-winning, **THE PRODUCERS**. Frederick pronounces his last name as "Fronk-en-steen," and is considerably annoyed by a student who constantly interrupts with questions about Frederick's monster-making granddaddy. Young Frankenstein constantly puts down the work of his grandfather. "His work was so much do-do!" Frederick screams, pounding home his point with his fist on his thigh. Unfortunately, his fist held a sharp scalpel at the time.

But the wealth offered by the will (and a haunting melody from his youth played by a street musician) lures Frederick back to Transylvania.

Once there (in a locale borrowed from **DRACULA**, a friend of the family), the young man soon meets Igor (played by British comic, Marty Feldman, who seems at home in a horror movie). Igor is a hunchback whose hump seems to drift around from shoulder to shoulder (for deliberate comedy effect). Next, Frederick meets his soon-to-be assistant, Inga, played by charming Teri Garr, who seems to have all her lumps in the right places. The three of them soon find their way to the laboratory where Frederick's ancestor created his immortal Monster. We see the original machinery from the 1931 **FRANKENSTEIN** (refurbished by its designer, Kenneth Strickfaden, returning after over forty years to the scene of his greatest triumph). We even hear part of the soundtrack from the 1931 film with the hysterical dreamer, Colin Clive, echoing thinly from the past with plans to usurp the powers of God.

Even after seeing the laboratory, young "Fronk-en-steen" attempts to deny his destiny. He gets no help in



this from the housekeeper for the old castle, Frau Blucher (the heavily disguised Cloris Leachman). She seems less a housekeeper than a Nazi concentration camp commandant. She has her own reasons for wanting the Frankenstein family work to go on.

But when the scholarly Frederick is exposed to the original Frankenstein's *Journal of Life and Death*, it is too much to resist. He admits the truth in heated frenzy. "I am a FRANK-EN-STEIN!"

His plans for creating his own Creature proceed, naturally involving Frederick and Igor obtaining human bodies and assorted parts. One of the first corpses they obtain is a large and somehow familiar body. As the two men transport the body on a cart, they are stopped by the local police, and at a bad moment. The body's arm has slipped out of the crate. In a hilarious scene, Frederick puts his own arm behind his back and lets his cloak fall

Right: Peter Boyle as the Frankenstein Monster—zipper in his neck instead of bolts.



Among Kenneth Strickfaden electrical effects, Frankenstein and his Creature are elevated in *YOUNG FRANKENSTEIN*.

over the extended lifeless arm, attempting to pass the corpse's arm off as his own, even to using it to shake hands with the policeman.

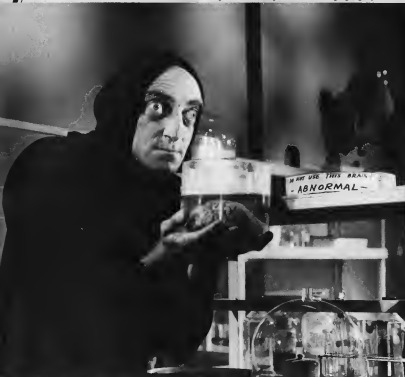
As such things usually go, Igor is sent to fetch a brain for the new Creature. At the university, he passes up the glass-encased brain of such great men as Cornelius Agrippa for another. "It was the brain of somebody named Abby Normal," he says later.

It is time for the Creation scene. Igor sends aloft the kites. Not the great, eerie box-kites of *BRIDE OF FRANKENSTEIN* but ordinary ten-cent store kites. The machinery roars into crackling life. Soon life will be pulsing through the giant form.

Not to reveal too many surprises of the film, there are a few delays before we see the shambling Monster alive and walking through the castle. At last, we see Peter Boyle as the Frankenstein Monster. Instantly, the hulking form inspires an impression of great strength and yet sympathy. He is a big likable oaf. The five-inch shoe lifts and great dome of a forehead (applied by make-up man, William Tuttle) certainly give Boyle size and power. The

In an ecstasy of scientific achievement, *YOUNG FRANKENSTEIN* regards his Creature.

With a lot of brains to choose from, which one is Igor going to pick?



stiff-hair and scars suggest the horror heritage. But this is a comedy. Instead of neck bolts, this Monster has a zipper in his throat.

When Bob Greenberg and I spent part of a pleasant summer weekend with Peter Boyle and friends at a seaside home, Boyle told me he had liked horror pictures since he was a boy. But he had never been slavishly dedicated to them. He liked all kinds of movies, being equally a fan of Clark Gable or the Marx Brothers as he was of Boris Karloff. Perhaps for YOUNG FRANKENSTEIN this works out just as well. Even in a comedy role, a dedicated Karloff disciple might wind up doing only a *Tonight Show* imitation of him.

A multi-talented actor, as he proved in such diverse pictures as *JOE* and *STEELYARD BLUES*, Peter Boyle brings out his own interpretation of the Monster, from within himself, from his own thoughts and exper-

iments.

When the Monster escapes the castle, he must of course meet a blind old hermit (would you believe Gene Hackman?) and a cutesy-pie little girl. He learns two important lessons. 1) Never offer a bowl for a ladle of hot soup from a blind hermit. 2) Never go on a see-saw with a cutesy-pie little girl.

To complicate matters, there is the Inspector with a hatred of the Monster, due to the wooden arm he wears, the result of an earlier Frankenstein experiment. Of course, the stiffly moveable arm does come in handy for cracking walnuts or even as a battering ram when employed by a mob of Maddened Villagers.

*The Monster attempts to break his chains and strangle the Inspector (Oscar Beregi).*



*Frederick Frankenstein (Gene Wilder) and Igor (Marty Feldman) bring home a body for experimentation. That arm, at least, belongs to Peter Boyle. (Special thanks to Fox publicity man, Frank Rodriguez, for printing these photos up especially for M.O.M.)*

Last on the scene is Frederick Frankenstein's fiancée, Elizabeth (Madeline Kahn) who learns to feel something other than hate for the Monster. (Whatever it is, it isn't love.)

In a desperate experiment, Frederick hitches himself and the Monster into joint harnesses and transfers part of his own brain into the cranium of the Monster. Goodness knows, he has little enough to spare. Yet the change in the Monster is remarkable, stupendous, and — secret until the release of the film.

YOUNG FRANKENSTEIN, scripted by Mel Brooks and star Gene Wilder, produced and directed by Brooks, might be said to do for the horror film what Brooks's *BLAZING SADDLES* did for the Western. But in reality, YOUNG FRANKENSTEIN does more. It is more than a satire on horror films — somehow it is a horror film in itself, and a classic one.

FN





ARTIST: MAR AMONGO



ART BY **RICO RIVAL**

# ABBY:

# A WOMAN POSSESSED!

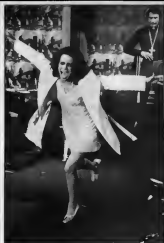


*In split-screen, lovely Carol Speed regards the image of herself as a woman possessed by a Demon in ABBY, produced and directed by William Girdler.*



Distinguished stage and screen actor William Marshall; better known to countless fright-film fans as Dracula's blood-brother, **BLACULA**, returns to the screen in American-International Pictures' tale of demonic possession, **ABBY**. (Formerly titled **POSSESS MY SOUL**.) In a surprising turnabout in his horror movie career, Mr. Marshall this time portrays eminent Baptist minister and archaeologist Bishop Garnet Williams. Whereas the cross was his nemesis in **BLACULA**, in **ABBY** it is his sword in the war against the forces of evil. Co-starting with Mr. Marshall in the title role as the demon-possessed daughter-in-law of Bishop Williams is lovely Miss Carol Speed, who rose to prominence in such films as **THE MACK** and **THE NEW CENTURIONS**. A multi-faceted talent, she performs her own gospel composition, "My Soul Is A Witness," in the film, and her first novel, *Dorothy Jean Dickerson ... I Thought You Knew* is soon to be published.

As **ABBY**, she is the victim of a nameless but very potent demon unwittingly released from its resting place by Bishop Williams during his archaeological excavations in Nigeria. Once set free, this age-old horror rides the winds to the bishop's hometown of Louisville, Kentucky, and chooses the minister's unsuspecting daughter-in-law as the pawn in its demonic plot against the man who unleashed him. Needless to say, a demon on the prowl among his own family proves a formidable foe even to



*The demonic force seizes **ABBY** and sends her fleeing from the coast and William Marshall*



*As a prominent churchman-archaeologist, William Marshall uses both faith and science to attempt an exorcism in **ABBY***

this knowledgeable man of the cloth. The film is an AIP release.

While the following may sound like a publicity man's day-dream, Miss Speed related this on MOM's reporters at person, with convincing sincerity, at her Hollywood Hills home.

The off-screen demon that seemed to plague the production of this shortly-to-be-released chiller was even more formidable. From the moment of their arrival in Louisville, some malicious force seemed to be determined to put its hex on the entire cast and crew, and the young starlet in particular. The situation was uncomfortable enough from the beginning, Miss Speed reports. "There hadn't been many motion pictures shot in Louisville—this was maybe the second one. And Kentucky's right in the "Bible Belt," so the studio was trying to keep it quiet that this movie dealt with demons. They were afraid that if word got out, it might arouse the anger of the religious people in the community." So, Carol was instructed to tell anyone who might ask that she *didn't* know what the movie was about! Not wishing to appear suspiciously ignorant of her own starring role, she had to avoid talking to anyone about the film. This, however, was only the beginning of her trials and tribulations.

Once the shooting began Carol found herself too closely identified with her role as **ABBY**. "People started to shy away from me," she reflects. To further confound matters, the project fell victim to a series of disasters that appeared more than mere coincidence. The trouble began to fail—mysteriously timing their failures with

*The full force of demonic possession is upon Carol Speed in this scene from **ABBY**, an American-International release.*





The star of *ABBY*, William Marshall, is more famous for his fear of the Cross as the vampire, Blacula (from *SCREAM, BLACULA, SCREAM*)

Carol Speed's every appearance on the set! Each time the motors stopped, all eyes fell on Carol. "It got so that every time I came on the set, everybody would take a couple of giant steps in the opposite direction!" she laughs.

This situation quickly took less amusing turns. Immediately following the onset of the technical difficulties, the first tornado to hit Louisville in some eighty years ripped through town, causing extensive damage in the city and setting the production schedule behind several days. As anyone who has experienced a tornado can testify, the sight of skies suddenly darkening to a murky black and the holocaust which follows resembles nothing so much as all Hell breaking loose!

Once the ravages of the storm had been weathered, shooting proceeded in like fashion. While working on the still-failing generators, a crewman suffered an apparently minor injury, "barely a scratch," Carol recalls, only to have this innocent-looking cut become seriously infected shortly thereafter. The bewildered repairman had to be rushed off for medical attention, and the cause of the infection was never discovered.

Meanwhile, the generators stubbornly resisted all attempts at repair, and a special crew of "reinforcements" had to be flown in from Hollywood to aid in this man vs. machine battle. They located the trouble, and the generators finally began functioning again—until Carol Speed walked onto the set. Right on schedule, out went the generators! "It got so bad I had to 'hide out' when I wasn't needed on the set!" Carol remembers.

By this time, word of these strange goings-on had spread among the inhabitants of Louisville, who began to point at her on the street and whisper among themselves. A stroll through the streets of Louisville proved a rather

unraveling journey for Carol Speed. "This went on for four weeks!" she emphasizes, "and even I began to wonder who I really was! I'd look at myself in the mirror, and my eyes seemed to change color on me!" She remembers with no small amusement the morning director William Girdler took her by the hand and, feeling its icy chill in the near-winter Kentucky a.m., dropped it like the proverbial hot potato! "It was a psychological disease that was going around," she says, and no one, it seems, was immune.

"The topper of all," in Carol's eyes, was when she found herself hesitating to return the work on demonology co-star William Marshall had loaned her for fear that her "spiritual aura" had impregnated the paper! "I adore William Marshall," she explains, "but I just didn't want my essence on that paper!" As any student of the occult knows, personal objects such as this—a bit of one's clothing, a lock of hair—left where they might fall into the wrong hands leaves one a prime target for the spells of practitioners of the black arts. "I finally gave it to the driver on the way to the set one morning and asked her to return it to him. It was as though I'd been hired to play a demon, and now, suddenly, I WAS A DEMON!" She later explained her uneasy feelings to Mr. Marshall, who laughed and told her that she might have something there.

Interestingly enough, Mr. Marshall appeared at the screening of the completed movie wearing the cross he'd worn as Bishop Williams in the film. He hadn't worn it since they'd left Louisville, but, he told Carol, he felt he needed it, for some strange reason!

Maybe he was right! Even now," Carol says, "when I go to the studio offices, people point at me and say, 'That's the girl!'"



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# WILLIAM CASTLE: THE SKELETON IN HIS CLOSET

These days WILLIAM CASTLE is known as the producer of such classy flicks as ROSEMARY'S BABY and SHANKS. But a few years ago he was famous for producing gimmicky exploitation films—that were lots of fun for everybody in the audience.

By Ron Heydock



In *HOUSE ON HAUNTED HILL* Carol Ohmart is confronted by a menacing, maniac skeleton—which in a later scene physically emerges from the theatre screen and moves among the shocked audience.

There's an old saying that everybody has a skeleton in his closet, generally some past deed which they'd rather not have brought into the light of day again. In some cases, the skeleton may be scandalous, such as having spent time in prison for committing some heinous crime. In some cases, the skeleton may be a comparatively lesser one, like having been caught stealing a squirt gun from a dimestore when you were only eight or nine years old.

In any event, the skeleton is usually an embarrassing one. Some truth about yourself you wish would stay properly buried way back in the closet.

The skeleton in producer-director William Castle's closet, however is neither scandalous nor criminal. Castle's skeleton is, in fact, a rather admirable one for

movie producers; during a four-year period beginning in 1958, William Castle, acting somehow like a Michael Todd of the weird movie set, produced a series of seven theatrical horror films unlike any seen before and all these films, each invested with its own unique horror gimmick to promote attendance and publicity, proved amazing successes at boxoffices all over the world. One of these seven films, in fact, featured a skeleton that at one point in the movie came startlingly alive as it moved right out from the movie screen to wiggle and dangle high above the heads of the audience. Another Castle film gave you exactly fourteen seconds to get out of the theatre if you didn't think you could stand the shock that was coming up in the climax of the movie.

MACABRE, HOUSE ON HAUNTED HILL, THE

The classic "signature" pose of William Castle



TINGLER, 13 GHOSTS, HOMICIDAL, MR. SARDONICUS, and ZOTZ were all financially successful films and gained William Castle quite a noted reputation in the movie business, as well as with moviegoers. Castle's films brought people into theatres and, during a period when movie business in general was greatly suffering because of television, this was certainly a laudable feat on Castle's part. But in 1968, when Castle expressed interest in filming Ira Levin's best-selling horror novel, ROSEMARY'S BABY, these same seven offbeat, though inherently appealing, horror films suddenly reared up their collective heads and proved to be the skeleton in the closet that almost ruined Castle's chances to secure screen rights to film ROSEMARY'S BABY.

Even though Castle hadn't then made one of his famous gimmick horror epics in six years, and had in fact been concentrating heavily on psychological horror films like Robert Bloch's THE NIGHT WALKER (1964) with Barbara Stanwyck and Robert Taylor, and STRAIT-JACKET (1963) with Joan Crawford—films that proved he could turn out a respectable shocker without any audience-inducing showmanship tricks at all—Castle's closet-skeleton reputation for being a Barnum & Bailey type horror film producer caused the author of ROSEMARY'S BABY to announce that he

was never going to sell the screen rights for his novel to that William Castle! Ira Levin didn't want his novel turned into a sensationalistic, gimmicked horror film. Castle had absolutely no intention of doing anything like that, however. He was seriously interested in producing a faithful, perfectly straightforward screen version of the book. But Levin, it seems, just couldn't be convinced of that. Castle's reputation for gimmick horror films was far outshadowing his serious intent for ROSEMARY'S BABY.

Determined not to give up though, Castle talked to Roman Polanski about directing the film. At the time, Polanski was gaining quite a name for himself with quality horror productions like REPULSION (1965) and THE FEARLESS VAMPIRE KILLERS (1967). Polanski said Yes, he was interested in directing ROSEMARY'S BABY. More than that, Polanski said he would also write the screenplay. Like Castle himself, and Levin too, Polanski wanted to film ROSEMARY'S BABY as close to the original novel as possible—it was a good story—and not merely create a horror film only loosely based on the book, as so often happens when books or short stories are adapted to the screen.

When Castle told Levin that Polanski was going to direct and script ROSEMARY'S BABY Levin realized Castle was in earnest about doing a first-class job on the

*Castle's THE TINGLER lived up to its name by giving people seated in the audience a simulated "shock" or terrifying moment.*





Vincent Price poses with an even more sinister-looking head than his own in *THE TINGLER*.

film version, and Levin signed the necessary contracts. Shortly after, *ROSEMARY'S BABY* was born to the screen and subsequently became one of the very biggest horror films ever made, both critically and financially. The success of the movie was quite a feather in Castle's cap.

William Castle's unique series of horror films that ultimately became the skeleton in his closet, at least as far as Ira Levin was concerned, began in 1958 with *MACABRE* for Allied Artists. Previously, Castle had been a long-time studio producer and director at Columbia, where he directed mystery films like *THE WHISTLER*, *MARK OF THE WHISTLER* and *THE CRIME DOCTOR'S MANHUNT*, all based on popular radio programs of the forties. With *MACABRE*, Castle turned to horror and began earning the nickname of The Man of A Thousand Gimmicks.

Based on the novel *The Marble Faun* by Theo Durant, (The joint pseudonym of a dozen mystery writers), Castle's *MACABRE* starred William Price, Christine White and Jim Backus in a weird tale about a plot to drive a man insane enough to kill himself by making him think his daughter had been buried alive in the nearby cemetery. Castle's first movie gimmick was offering everybody who went to see the movie a one million dollar life insurance policy, payable to surviving members of the family, if anybody died of a heart attack while watching the scary film. This was rather a safe bet for Castle, though, because *MACABRE* was not quite that frightening.

Still, the extra-added gimmick of the million dollar insurance policy was very effective and *MACABRE* "scared up" plenty of profits at the box office. Spurred by this movie's success, Castle turned to producing and directing another horror film with a gimmick. He called the new gimmick *Emergo*, and of course there was nothing like it ever before. Or since.

*HOUSE ON HAUNTED HILL*, which Allied Artists released the same year as *MACABRE*, starred Vincent

Price, Carol Ohmart, Richard Long, Julie Mitchum and Elisha Cook Jr. in a story about a group of people daring to spend the night in a haunted house owned by Price. The fantastic gimmick, *Emergo*, called for Price on-screen to control the wiggling movements of a full size skeleton off-screen. But here, off-screen didn't mean simply beyond camera range and out of sight of the audience. In *HOUSE ON HAUNTED HILL*, off-screen meant literally off the screen and in the audience.

After the climax of the film, Vincent Price was down in the cob-webbed dungeon of the haunted house, where he brought out his life-size skeleton. The skeleton was attached to the wires of a fishing rod device. Acting like a puppet master, Price could make the skeleton move back and forth simply by reeling it in and out with his fishing rod. And that's exactly what he proceeded to do—reel it back and forth, on-screen. But then, suddenly, he was turning to face the movie audience and, suddenly again, the skeleton wasn't on-screen but starting to move out from the screen! And the more Price reeled the skeleton away from him, the further the skeleton projected out over the heads of the audience.

Some theatres playing *HOUSE ON HAUNTED HILL* were specially equipped with a long wire and skeleton to dangle during this scene. In the theatre, the manager or an aide actually was controlling the movements of the skeleton, making the movements coincide with Price's manipulations in the film. A spotlight hit the skeleton too, making it stand out high above the audience as it was run back and forth. Then when Castle and Price were finished having their macabre fun, Price reeled the skeleton back in to him, and the skeleton, dangling high up on the wire in the theatre, moved back to the screen too. As the skeleton began appearing on-screen again, the skeleton in the theatre disappeared. The spotlight was turned off. Theaters in small towns, however, weren't lucky enough to feature *Emergo* (it cost too much).

This gimmick, which evoked more laughter than terror from an audience, was an interesting offshoot from 3-D movies, but like all of William Castle's gimmicks, it was used only once, in *HOUSE ON HAUNTED HILL*. The film itself was a big success for Castle, much more so than the original *MACABRE*, and by the time Castle had released his next gimmick horror film, *THE TINGLER*, in 1959, he was becoming something of a household name. Even people who didn't like horror films were going to see his pictures. Castle's gimmick films were a lot of fun.

In the silent movies, audiences never knew what Lon Chaney Sr was going to look like in his next film, but in the talkie era, audiences never knew what gimmick William Castle, showman producer and director, was going to toss at them next. The gimmick Castle came up with for *THE TINGLER* was, in fact, an electrifying one—*Percepto* jolted audiences right out of their seats.

Columbia's *THE TINGLER* starred Vincent Price as a doctor who believed he could isolate a person's moment of fear, that creepy tingling feeling you get up your spine whenever you're scared. Working from this theory then, Price brought into the world *THE TINGLER*, a grotesque looking thing that had grown on the spine of a mute woman who had been frightened to death. Screaming killed *THE TINGLER*, but since the mute woman had been unable to scream of course, she had her spine crushed by *THE TINGLER*, which was supposedly the source of all "spine-tingling" sensations in each of us.

*THE TINGLER* could move and slither on its own,



Joan Crawford went wacko when confronted by an ax—offered by George Kennedy—in Castle's production of Robert Bloch's story, *STRAIT-JACKET*

and soon enough the monster broke loose from Vincent Price's captivity, and began wandering around. One place where **THE TINGLER** wandered was a movie theatre.

Sitting in the audience of your favorite movie palace, you watched **THE TINGLER** slither into the movie's theatre. But then, suddenly, the theatre in the movie became your theatre, and you were the audience in the movie. And over the public address system, then, you heard Vincent Price's voice—"Watch out, everybody! **THE TINGLER** is loose in this theatre!"

Castle's gimmick here was *Percepto*. While **The Tinger** supposedly crawled through the aisles of your own theatre, hidden controls activated small motors that were attached to certain seats in your moviehouse. This produced a buzzing, ringing sensation which made people sitting in those special seats jump up as though they had been electrically shocked. *Percepto* was a very effective gimmick, but again, only the big cities got the works, as William Castle struck again.

Many people thought Castle could never top that gimmick, and whether he ever did or not is still purely a matter of personal opinion. But in the movies that followed, Castle did offer audiences more and different kinds of horror thrills.

When you went to see **13 GHOSTS** in 1960, for example, you were given a special gift from producer

Castle—a Ghost Viewer. This was a pair of red and blue plastic lenses mounted on a cardboard frame, and every time Charles Herbert, Jo Morrow, Martin Milner or any of the other stars of the film put on their Ghost Viewer to see the different kinds of ghosts that were haunting their house, you could see the ghosts too—simply by looking through the blue part of your own Ghost Viewer. Of course, as Castle warned in the film, if you didn't think you could stand the shock of seeing the monstrous ghosts, you could always look through the red part of your Ghost Viewer. This wiped out the ghosts. Without looking through the Ghost Viewer at all though, the ghosts were simply a blurred red image on the screen.

Castle called this gimmick *Illudium-60*, and finally, with this film, **13 GHOSTS**, smaller towns in the country had the opportunity to experience a Castle gimmick.

**13 GHOSTS** was an entertaining horror picture, and proved to be another success for William Castle.

Larry Byrd and I were on the set of Castle's **HOMICIDAL** in 1961 while he was filming his latest movie gimmick, *The Fright Break*. At the time, Byrd was publishing *Terror*, a horror fan magazine, and we had gone over to Columbia that afternoon to talk with Castle and watch some **HOMICIDAL** action. The movie starred Glen Corbett, Patricia Breslin and Jean Ariss, and was again a story about a spooky mansion, one of Castle's favorite movie story locations. At the

time we were there, Castle was directing Patricia Breslin for *The Fright Break*.

**HOMICIDAL'S** *Fright Break* came just before the climax of the film. Driving to the mystery mansion, Patricia Breslin arrived there amidst swirling banks of eerie fog. She was going to enter the house by the front door, and everybody knew that when she did, anything might happen to her. Certainly the supposed homicidal maniac in the film was waiting for her inside, if nothing else.

Leaving her car, it took Patricia Breslin exactly fourteen seconds before she reached out to touch the chill iron knob of the front door. Then in another second, she was going inside.

*The Fright Break* occurred during Patricia's slow, hesitant and fearful walk to the front door. Castle superimposed a ticking clock on the screen while she approached the door, and if you didn't think you could stand the horror that was coming when Patricia finally entered the spooky mansion, Castle gave you fourteen seconds to get out of the theatre. If you stayed though, your life was your own responsibility. If you had a heart attack, that was your bad luck. Castle was assuming no responsibility here. He wasn't giving out any million dollar life insurance policies this time.

Castle's next gimmick horror project was **MR. SARDONICUS**, also released by Columbia in 1961. Based on Ray Russell's excellent short story published in *Playboy* magazine, **MR. SARDONICUS** could easily have been a very successful horror film without any gimmick at all. Starring Guy Rolfe, Oscar Homolka, Audrey Dalton and Ronald Lewis, **MR. SARDONICUS** was Castle's only period-piece horror movie, being set in the 19th century; and it told the macabre tale of Sardonicus, who became so terrified

while robbing his father's grave that his face became permanently fixed with a wide, frenzied grin. To cover this horrible deformity, Sardonicus wore a mask over his face and was endeavoring to be cured by a doctor. Sardonicus, though, was so determined to be cured that he was using force with his doctor and would not stop even at murder to insure co-operation.

Castle's gimmick in **MR. SARDONICUS** was *The Punishment Poll*. Arriving at the theatre, you were given a small card emblazoned with a phosphorescent thumb. In a special prologue, Castle told you from the screen that when the movie reached its climactic point, you could decide Sardonicus' fate yourself. Should he be punished, or not? It was up to you, based on your own judgment of Sardonicus from seeing the preceding events in the story. At that point in the film, Castle himself would appear on screen again and count the votes in the audience. Thumbs up meant Sardonicus wasn't going to be punished. Thumbs down meant he was.

When this point in the story was reached, Castle did literally stop the story to look out over the audience and count the votes in his *Punishment Poll*. Contrary to some opinions though, there really weren't two different endings to the film. Castle only filmed one, and even if the respective audience voted Thumbs Up, Sardonicus was going to be punished. Still, it was an effective, entertaining gimmick, although it did shatter the pacing of the horror film action.

Castle's last gimmick film was **ZOTZ**, in 1962. Starring Tom Poston, Julia Meade, Fred Clark, and Jim Backus, **ZOTZ** was a semi-humorous thriller from Walter Karig's novel about a school teacher who owned a magic coin that gave him a strange power over people. All he had to do was hold the coin and say, "Zotz!" If he pointed at someone while zotzing, he killed them.



Youngful William Castle (with cigarette) joins star Warner Baxter in listening to dialogue coach Bob Merrill interpret a scene from one of Castle's pictures about **THE CRIME DOCTOR**, Jamaica radio detective, in 1946.



A witch-like Lonzo Anderson threatens Carolyn Craig, adding further shills to William Castle's **HOUSE ON HAUNTED HILL**.

**SHANKS** is William Castle's latest prestige production, starring the master of pantomime, Marcel Marceau, as a truly macabre puppet-master.



William Castle gives a big hand to a great little performance on the set of his forthcoming Paramount release, **THE HEPHAESTUS PLAGUE**.

Without pointing, they went into slow motion. Castle gave everybody going to see the movie a golden plastic coin like the one Tom Poston used in the film. The big difference between the coin you got at the theatre and the one Poston had, though, was that Poston's worked!

After **ZOTZ**, Castle announced he was through making gimmick horror films. For some time then, he'd been personally suffering under critics' attacks that claimed the only reason his films were successful was because they had gimmicks like dangling skeletons and Fright Breaks, that Castle couldn't make a good, decent thriller without a gimmick. So Castle set out to prove his detractors were wrong.

Castle's new wave thrillers started with **13 FRIGHTENED GIRLS** and **THE OLD DARK HOUSE** made in England in 1963. The former was a rather mundane spy drama about diplomatic intrigue at a girls' school, and starred Murray Mathon, Joyce Taylor and Hugh Marlowe. **THE OLD DARK HOUSE** was a horror-comedy remake of Universal's **OLD DARK HOUSE** from 1932, based on the novel *Benighted* by J.B. Priestley. The original film had starred Boris Karloff as Morgan, the butler, and remaking the film now, Castle wanted Karloff to appear in it. But after reading the script, Karloff turned it down. He thought it would be a very unfunny film. Which it was.

Castle's **OLD DARK HOUSE** starred Tom Poston, Janette Scott and Robert Morley, and like **13 FRIGHTENED GIRLS** that same year, only met with lukewarm reception at the boxoffice.

William Castle had a lot better luck with his next three shockers, which he produced at Universal.

Starring Joan Crawford, **STRAIT-JACKET** in 1963 was written by Robert Bloch and featured the big name actress in the role of an axe murderer. The film was appropriately shocking, and Castle followed it up with another new successful thriller without horror gimmicks, **THE NIGHT WALKER**, also written by Bloch and starring Barbara Stanwyck, Robert Taylor, Lloyd Bochner and Rochelle Hudson.

**THE NIGHT WALKER** was a widely acclaimed shocker about Barbara Stanwyck suffering a recurring nightmare about her dead husband and was a very successful film for Castle. The next year, he starred Joan

Crawford in **I SAW WHAT YOU DID**, and scored a third time. In this film, Joan Crawford was in love with a maniac killer played by John Ireland, who was out to murder some teenage girls who, playing a game on the telephone, had selected his name at random from the telephone directory, called him up, and when he answered, told him, "I saw what you did!" Ireland thought they really had seen what he did—how he murdered Joan Crawford. So he set out to find the girls and kill them. Castle's last film at Universal was **LET'S KILL UNCLE** in 1966.

At Paramount, Castle's **THE BUSY BODY** in 1967 was not nearly as successful as his three Universal thrillers. Starring Sid Caesar, Anne Baxter, Robert Ryan, Jan Murray and Bill Dana, **THE BUSY BODY** was another Castle attempt at thrills with humor, about gangsters and a corpse that kept showing up at various places. His next two at Paramount were **THE SPIRIT IS WILLING** and **PROJECT X**. The former starred Sid Caesar, and was a ghost comedy. The latter was a futuristic science fiction thriller. Both were minor films. Castle's next Paramount film, though, was anything but funny or minor. The picture was **ROSEMARY'S BABY**, and it thrust him high up the ladder of acclaim.

Today, William Castle has completed **SHANKS** and **THE HEPHAESTUS PLAGUE**. **SHANKS** is an offbeat thriller for Paramount, starring Marcel Marceau, the noted mime. The film features only twenty four lines of dialogue, and in it Marceau has two roles: playing a deaf puppeteer of the Theatre of the Absurd, and an old man who is more or less a mad scientist. This film is only Marceau's second speaking role, and Castle himself describes the movie as pretty much of a takeoff on his own horror films, that old skeleton in his closet.

Ira Levin's horror of these gimmick films aside though, William Castle's closet-skeleton horror movies always meant an unusual, entertaining time at the movies, and for the most part they were all rattling good fun. Many other producers would do well to have such a skeleton in their own closets, and maybe someday William Castle will even choose to open up his closet of gimmicks again and startle everybody anew, with another imaginative trick and treat.

A LOT OF William Castle fans hope so.



# Monstermail



We try, Oia, we try! And, hopefully, it will keep crawling!

Speaking of Ray Harryhausen, it just so happens that we have a special issue in the works for the future. It will include an exclusive interview, as well as original artwork sketches for his models and scenes! We can't say which issue it'll be in, just put, but we'll keep you posted!

To the editors,

I have purchased your first issues and you are living up to and beyond my expectations! Each issue has improved on the previous one. Please please please, if nothing else, KEEP THOSE INTERVIEWS! This is where we real monster freaks can get to know the people who make our favorite films.

One bit of an idea (not a complaint) We do know pretty much about the "big ones" (Karloff, Cushing, etc.) so give us some interviews with the smaller but still-interesting personalities who could give us new insights into some of the lesser, yet classic, films? Even John Carradine and Peter Cushing seem rather neglected by the other mags. It would really be a coup and very interesting to your readers if you could possibly get interviews with Orson Welles or Jessica Hedges. The interviews with Robert Quarry and Rick Baker were very good and informative (although the latter was too short).

It's nice to see you are not focusing your sights on only the big classics and are covering the more minor and even loopy films. Research on grade C films is really lacking elsewhere. I say BRAVO for articles such as "Wolf Man of Spain" and the one on super-monsters vs. monsters. Special congrats are in order for Dan Glut and Bob Larkin for continuing excellence. Thanks for such a great mag.

Paul T. Tabbi  
3401-24th Ave  
Kenosha, WI 53140

Thanks for the kind words, Paul. Pretty much the same ideas as you suggested have been considered by Ian Hanover and company and hopefully you

have been seeing things like this issue's "Abby, A Woman Possessed." Also, we have been informed of an upcoming Peter Cushing issue, possibly for #8.

We are trying to experiment with liner magazine and the types of articles we use. You may lose some things and take others... seems it's nigh to impossible to please everybody, as posted out in our next letter...!

Dear editors,

I have just received the latest copy of MCM (#4) and have some things to say about it as well as future issues. First off, the overall impression I got from reading MCM #4 was that it was a cheap, hastily put together magazine. This was especially evident on page 51, where you could I even read the type! Also, the comic strip beginning on page 65 was confusing (I still haven't figured it out). On page 70 under the photo the caption reads "THE PHANTOM OF INDIE DARE" when referring to Chucky's Quasimodo? And there were a host of other typographical errors scattered throughout the magazine. MCM #4 was amateurish, not the usual quality magazine that I expect from Marvel!

But now on to other things, namely what you should consider for future issues of MONSTERS OF THE MOVIES:

1. In reference to Editor Harmon's promise of more nostalgia, let's leave that stuff out of this magazine; after all, this IS a horror magazine! We're being swamped left and right by that stuff in all forms of mass media. We certainly don't need more of it!

2. How about a feature on the "Lewker/Karloff Trilogy" (ISLE OF THE DEAD, THE BODY SNATCHER, BEDLAM)? These were three of the best horror films to come out of Hollywood (much less RKO).

3. How about features on the many "B" horror films to come out of Hollywood in the 30s and 40s, by companies like Monogram, RKO, Universal Warner and even PRC. These films were cheap but great!

4. How about full page blow-ups of our favorite monsters, with a little who listed at the bottom.

5. Can you leave out crummy features as "Men

MONSTERS OF THE MOVIES #4—already a year in the monster mag business! We think it's been a good year, but, frankly, you haven't seen anything yet! For one thing, our very next issue will be a comprehensive handbook of Hammer's HORROR OF DRACULA, including such special surprises as stills that have NEVER been reproduced in any other monster magazine! Also, in the next couple of issues, we'll be presenting an exclusive, in-depth interview with JONATHAN FRIO who'll be talking about his past (DARK SHADOWS and his role as Barnabas), his present (the new film SEIZURE) and his future (about which only Chris Clannet knows, since he conducted the interview)! And when we say in-depth, that's no hype (last time we spoke to Chris, he was muttering something about 28 PAGES).

So we'd just like to pause a moment to thank all of you out there who have made us the success we are, including all you who read in suggestion. Whether they're printed or not, they are all read, considered and appreciated!

Speaking of which, let's move right on to your marvelous missives—and REEERREE they are!

Dear Sirs (continued)

MCM #4 was GREAT! Bob Larkin is doing a fine job on your covers. I'm glad you're doing an issue on Goddard, Melina and the others because all the other magazines about monsters never have very much about them or how they were made. Hope I don't miss it!

How about doing a special issue on the creators of Ray Harryhausen? He has to be the best in his business! Include letter photos!

Oh, yeah—could you tell us about rating (G, PG, R and X) for the films in "MonsterScope"? (if possible)! Well, keep up the good work!

Gale Clowers  
(No address given)



stars of *Godzilla Lands!* Spanish horror flicks are the epitome of bad films and should not even have the privilege and honor of gracing your magazine.

6 How about branching out into SF flicks? Maybe you should have a big feature (two or three pages) on George Pal and maybe Ray Harryhausen?

I hope you read this letter. See all you MDM people rest easy—until then keep screaming!!

Jon Shave  
(No address given)

Keep on screaming!! We can't get Editors Harman and Winter to stop (except for occasional lulls where they start sobbing and mumbling incoherently something about "... and the Chaney guy was in the PHANTOM OF THE OPERA and then in THE HUNCHBACK OF NOTRE DAME and it's all so confusing...").

Seriously, though, while we don't necessarily agree with everything you say, you bring up some good points. Things we feel somewhat ailing in this column! First, we've had a problem with this magazine in that, while it is composed on the West Coast, it is considered (mistaken, I'd say, very odd) and other such things) on the East Coast. The problem is that it has never had the SAME East Coast Editor for two issues in a row, due to the shuffling of editorial personnel over a period of months. Well, hope-

OUT OF ORDER. Read it reversing the sides of the last two pages. Gulp—sorry!

As to your suggestions, we've forwarded them to Jim Harman. However, we must disagree with you on point 5. Maybe you don't like Spanish horror films, and your opinion is certainly valid. But maybe someone else does like them—and their opinion is equally valid. Our feeling is that no monster/horror/SF films should be excluded from these pages, as long as there are less out there who want to see them.

In closing, we'll just speak in a less-than-scholarly plug that we have a two-part George Pal interview on the stand, discussing his award-studded career up to—and including—*GOO SARGE!* The hunt is yet to come, Tiger!



Dear MDM:

Your magazine is tremendous! I was a little short on bread this month and decided not to buy MDM, but when I saw Bob Larkin's cover, I was hooked! I really dug your article on the Universal werewolf, and the story about Chaney Sr. was also fantastic.

Two comments: Mr. Mazzuca as a professional wrestler who has wrestled all over the U.S., including the Garden. I felt you should have mentioned this. Also, I expect my no prize because Lon Chaney Jr. played Count Alucard in *SON OF DRACULA*. Am looking forward to your *Godzilla* issue!

George Winge  
6331 77 Place  
Middle Village, NY

Consider yourself no prize—but it has nothing to do with Chaney Jr.'s role in *SON OF DRACULA*. However, that attention DID answer the question for which we offered the no-prize! By the way, thanks for the word on Mr. Mazzuca. As a result of his oversight, Don Chai has been locked in a closet until the next full moon, with nothing to read but a stack of our subscriber ads!

Dear Editor:

Quite a lot of readers have sent in some suggestions on what should be in MDM. I've only got a couple.

Number one is, would you please put in more science fiction. So far you've covered only one SF film. I'd like to see stories on *FORBIDDEN PLANET*, *2001 A SPACE ODYSSEY*, *WAR OF THE WORLDS* and any thing like that.

Also, could we have an occasional book review. There are some good horror books, both fiction and non-fiction! And how about interviews with some of the writers?

Maybe we could have a run-down on television shows, there've been quite a few (mostly bad): *TIME TUNNEL*, *LOST IN SPACE* (the worst), *LAND OF THE GIANTS*, *WORSHIP TO THE BOTTOM OF THE SEA*, *STAR LOST*, *PLANET OF THE APES*, *THE SIX MILLION DOLLAR MAN*, *THE INNAGERS*, *NIGHT GALLERY*, *TWILIGHT ZONE*, *ONE STEP BEYOND*, *SCIENCE FICTION THEATRE*, *TONY CORBET*—*SPACE CABET*, *OUTER LIMITS* (one of the best), and, of course, *STAR TREK*. My favorite is *STAR TREK*, which brings me to my next request.

How about an article, or maybe an entire issue

devoted to *STAR TREK*. No one could analyze the show, interview the star and Mr. Roddenberry and give your ideas on why this show is as popular as it is. I personally don't know why I like it, I just do. Partly the characters, partly the stories, partly my liking for good science fiction. Out of the many episodes shown, the majority of them were good! Anyway, I think such an issue would be nice, so think about it, please!

As for my overall feeling towards the magazine, I think you've got a good thing here, if you'll handle it right! Just do your best and, with luck, you'll last for awhile!

Live long and prosper

R.A. Brothers  
Box 733  
Burling, CO 81621

R.A., we keep hoping... and as long as we've got you fabled fans behind us, we don't see how we can lose!

But—ah—don't you think you're reading the wrong book? Didn't you really intend to pick up the latest issue of *UNKNOWN WORLD* (#3 of which is on sale now)? Kidding aside, while we don't want to exclude science fiction from this book, neither do we want an excess of it. This is a mix of all—first and foremost—a MONSTER book.

Bel. com, a STAR TREK issue... HMM

Dear Jim, Roy, Tony, etc.:

A few suggestions for a better monster mag. How about a linkbook on the sensational *PLANET OF THE APES* and its sequels, and maybe a special issue on *THE BRIDE OF FRANKENSTEIN*. Perhaps you could do an issue on Claude Rains. And by an issue or two on the British Horror Films. By the way, thanks for the article "Mystery of the Universal Werewolf".

Ugh! Lones stop sucking his thumb, make more Mame!

The Living Marmale

Dear Sirs:

I'm writing this note to inquire as to whether or not you would know the home addresses of Christopher Lee and Peter Cushing? Both appeared in your issue on werewolves. As I am doing a rather involved study on the aforementioned topic, I would appreciate any assistance you could give me.

Thanks

Miss Kathy Field  
(No address given)

You know, just the other day, Chris and Peter and ourselves were sitting in our favorite corner at the Camel Cafe, sipping on Colas and...

Actually, Kathy, while we'd like nothing better than to be able to help you, it's just impossible. For reasons that would take up too much space to go into here, we cannot release addresses of these people and—in most cases—we don't have them. We suggest you write to the stars in case of the studies they work for, or write to some organization like the Count Dracula Society (the address of which was just printed in the letters column of *DRACULA LIVES* #11—if you hurry, there may still be a copy left somewhere!)

One last note, people... PLEASE put your full address ON your letters, as the envelopes are many times lost in the opening!

WHOOPS!

End of the column already! Just time enough to offer you the opportunity to save Don Chai's life—send us your comments on this issue and we'll try to slip a few in, unless these subscriptions ads that we looked him up with! Otherwise, there may be no hope in the world for him. Write soon—before it's too late!

The editors are:

MONSTER MAIL  
Marvel Magazine Group  
575 Madison Ave.  
New York, NY 10027





**THE MUMMY**  
(Christopher Lee)  
(Eddie Powell,  
above) is on the  
attack, in first Hammer  
release of its series.



# THE MUMMY'S HAMMER

By Don Glut

For everybody wrapped up in horror movies, **THE MUMMY** is the perfect present. He came from Egypt, became famous in America, but he seems to have found a home in England.

The Mummy is a rather unusual character in Hammer Films history. That studio, primarily noted for its revival of such characters as Count Dracula and Baron Frankenstein, has already issued a series of four "mummy" motion pictures—THE MUMMY (1959), THE CURSE OF THE MUMMY'S TOMB (1964), THE MUMMY'S SHROUD (1967) and the most recent BLOOD FROM THE MUMMY'S TOMB (1971). Perhaps surprisingly, despite this impressive list of titles, Hammer's mummy films do not comprise a strict series at all.

Each living mummy to shamble his way through a Hammer production has been, unlike the perennial Kharis of Universal Pictures fame, an entirely new character. One might speculate as to Hammer's reasons for creating a new mummy each go-round, especially when any of them are virtually interchangeable. An obvious reason for Hammer's regular change in the mummy would be to avoid the repetition that crept through the Universal series, with Kharis lumbering through the same actions from THE MUMMY'S HAND right through the climax of THE MUMMY'S CURSE. But when one considers the sameness in the Hammer mummy (and Frankenstein/Dracula) film plots, there seems to be a less obvious reason.

That reason would appear to date back to 1959 when Hammer released THE MUMMY.

In 1957 Hammer revived Frankenstein's Monster in THE CURSE OF FRANKENSTEIN while Count Dracula again bared his fangs in 1958's HORROR OF DRACULA. Both films featured ex-Universal series characters that also happened to be (at least in their original literary form) in public domain. The Mummy, on the other hand, was not adapted from literature but was created especially for the screen and owed outright by Universal.

Andre Morell, David Buck and Maggie Kimberley invade the sacred tomb in THE MUMMY'S SHROUD!



Hammer's MUMMY was something of a condensation of the entire Universal Kharis series, with elements (including the title) borrowed from the original Karloff MUMMY, retaining even the names of the various characters. Obviously, Universal had legal rights to this material, and a deal was worked out where Universal would release the Hammer MUMMY in the United States. To confuse matters, one of the original Universal screen writers claimed damages. Somehow it was worked out. The Hammer studio decided it would be to their advantage to cut the bandages that held THE MUMMY to Universal. Future Mummy movies would be changed so that Hammer alone owned them.

The first Hammer MUMMY film, THE MUMMY, is the story of Kharis, an Egyptian prince of 4000 years ago, very much in love with the beautiful Princess Ananka (played by Yvonne Furneaux). Kharis was portrayed by the fine British actor Christopher Lee, then just out of such Hammer productions as THE CURSE OF FRANKENSTEIN and HORROR OF DRACULA. Under the heavy make-up designed by Hammer's Roy Ashton, Lee had little opportunity to emote to the full degree of his talents. But he did what he could with the restricting role.

When Ananka dies, Kharis attempts to restore her to life using the forbidden Scroll of Life. When he is discovered performing this sacrilege, he is meted a severe punishment. His tongue is cut out, after which he is wrapped in bandages and buried alive to eternally guard Ananka's tomb.

Forty centuries later, an archaeological expedition headed by John Banning (Peter Cushing) opens the tomb despite the admonitions of a smirky Egyptian Mehmet (George Pastell). After the Banning expedition's "desecration" of the tomb, Mehmet restores Kharis to life with the Scroll. Returning to England with Kharis, Mehmet commands the obedient Mummy to violently murder the members of the expedition.

The advertising poster of THE MUMMY depicted the monster with an enormous hole torn through its crumbling torso, while a policeman shines a light through the gaping cavity. Apparently this poster impressed the audiences. There are many film buffs today who incorrectly remember seeing the scene duplicated exactly on the screen.

What they actually saw was less spectacular. Kharis breaks into the Banning house and attacks John. But when the scientist impales him with a spear, we never see any daylight through the bandaged brute. The annoyance is sufficient, however, for the Mummy to attempt killing his modern day enemy. Only the appearance of John Banning's wife, Isobel (Ms. Furneaux again), stops the creature in his gauze-wrapped "boots." Isobel happens to be a reincarnation (and exact lookalike) of Princess Ananka.

Kharis kidnaps "Ananka" and carries her into the swamp (a la THE MUMMY'S GHOST). She appears to be the eternal bride of the walking dead until Banning and the police save her. Ripped by a volley of bullets, Kharis the Mummy disappears beneath the muck of the swamp.

THE MUMMY, though based upon the Universal films, was typically Hammer. In other words, the film

Out of the fog appears the menacing Mummy (now Dickie Owen), reaching for Fred Clark's throat in CURSE OF THE MUMMY'S TOMB

showcased enough gore and bulging female cleavage to satisfy the tastes of the new breed of horror film aficionados. The picture, like all of Hammer's mummy films, was made in vivid color (extremely brilliant in its theatrical release), some of the best of any film from that studio.

When I saw *THE MUMMY* in its premiere run in Chicago, Kharis himself was supposed to make a personal appearance in the theatre lobby. The "Kharis" that was cordoned off by ropes was actually a rather short version of the character. Nevertheless, he did have a face resembling that of Christopher Lee in the film.

I waited until the crowds dispersed and asked the "Mummy" to explain his association with the film. His answer was a muffled claim to have been Lee's stunt double in *THE MUMMY*. Whether or not this claim was true has not been verified.

As for Lee himself, the actor disliked the role of the Mummy more than almost any other in his career. The make-up was uncomfortable, limiting, and the role could certainly have been filled by virtually anyone with the proper height. Lee's career was already beginning to climb. Like Karloff before him, Lee did not need to seek employment buried under pounds of make-up and wrappings. Rightfully, the actor refused to portray the character again.

#### SHUFFLING IN THE MUMMY'S FOOTSTEPS

Hammer's second mummy outing starred an unknown named Dickie Owen as the bandaged (and slightly potbellied) horror. *THE CURSE OF THE MUMMY'S TOMB* (released by Columbia) was the studio's attempt to mix the horror with humor (obnoxiously conveyed through the efforts of Fred Clark, the ex-neighbor of George Burns and Gracie Allen on their 1950s television series).

The story is another in the never-ending "death to the defilers of the tomb" plots that seem to be the basis of every "living mummy" film.

This time the mummy is that of Ra-Anuf, a pharaoh murdered by his brother and buried with a medallion supposedly containing the secret of life eternal. With the discovery and opening of his tomb, the expected murders commence. But the real violence begins once the backer of the expedition, wise-cracking American showman Alexander King (Clark), plans to show the mummy for profit in Europe and America.

The mummy leaves his coffin and stalks the mist-shrouded streets of London, dealing out justice to the desecrators of his tomb with the usual Hammer graphic gore. In a twist on the typical mummy plot, Ra-Anuf's brother is revealed to be alive and youthful (a recipient of eternal life). The mummy avenges himself on his ancient murderer, then dies beneath a cave-in of the London sewers.

Eddie Powell, a 6'3" tall stuntman, played Hammer's next mummy in the film *THE MUMMY'S SHROUD* (released by 20th Century-Fox). The new mummy was neither prince nor pharaoh, but a tutor named Prem whose task it was to faithfully protect a young king named Kah-to-bey 4000 years in the past. (Viewers wan-







By this point in *CURSE OF THE MUMMY'S TOMB*, everyone should have known guns were useless against the Mummy.

ting to see the real face of the actor who played the mummy in the previous Hammer epic should pay particular attention to the opening of *THE MUMMY'S SHROUD*. The living Prem is portrayed by Dickie Owen.) Both Kah-to-bey and the protective Prem are murdered in Ancient Egypt. And once an archaeological expedition opens the tomb 4000 years later ...

Prem is restored to life by an incantation on an ancient shroud, spoken by an Egyptian named Hasmid (Roger Delgado), the guardian of the tomb. Once again a mummy stalks about, brutally slaying those who, by now, should know what happens to defilers of Egyptian tombs! Prem is finally destroyed when another arcane incantation reduces him to a pile of dust.

*THE MUMMY'S SHROUD* was nowhere, compared to *THE MUMMY* of 1959. But it certainly shamed *THE CURSE OF THE MUMMY'S TOMB*. There were a few attempts at originality in *SHROUD* lacking in its predecessor. Prem did, in fact, more closely resemble the authentic Egyptian mummies on display in such places as the Field Museum of Natural History and the Oriental Institute, both located in Chicago. The prop mummy of the boy pharaoh Kah-to-bey was disturbingly similar to an authentic Field Museum exhibit of the unwrapped "body of a boy."

Hammer's fourth film of this "series", the AIP-released *BLOOD FROM THE MUMMY'S TOMB*, was not, strictly speaking, a mummy film at all. Based on

the novel *THE JEWEL OF SEVEN STARS* by Bram Stoker, the film again reveals what happens when archaeological expeditions break into Egyptian tombs. This time, though, there is no shuffling living mummy to seek revenge.

An evil queen, Tera (Valerie Leon), is entombed after her hand, bearing the ruby ring that gave her power, is severed from its wrist. Centuries later, the tomb is opened and the ring given to Margaret (also Ma. Leon), daughter of one member of the expedition. Gradually becoming possessed by Tera's spirit, Margaret used her newly acquired mystic powers to avenge the opening of the tomb and retrieve the artifacts removed by the exhibition. The climax of the film occurs after an attempted resuscitation of Tera's mummy with the *Scroll of Life*. The body is mutilated instead, which conjurs up all manners of demonic entities from Ancient Egypt. The viewer must decide for himself whether or not the girl that survives is really Margaret or Tera.

To date of this writing, Hammer has not announced any future mummy film projects. Perhaps, with the new direction taken in *BLOOD FROM THE MUMMY'S TOMB*, the studio has realized that a walking horror swathed in bandages does not have the diversity of story possibilities of a Frankenstein or Dracula. Maybe the Hammer mummy in the classic sense has finally taken his final stiff strides from his violated tomb and, I shudder to say, bitten the dust.



*The Mummy carries one of his victims through the sewers of London in CURSE OF THE MUMMY'S TOMB*



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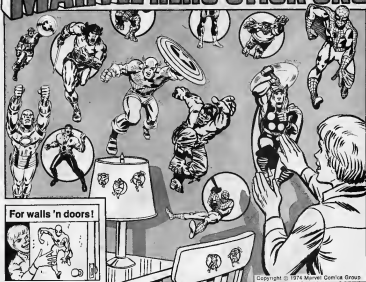
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Regardless of your age, you can master this TOTAL SELF-DEFENSE SYSTEM! It doesn't require muscles or size to be a MASTER at self-defense, but it does require KNOW-HOW! The knowledge of Karate has enabled small, slight men to successfully and completely protect themselves from men twice their size; in just seconds the Karate Master can completely immobilize any attacker — destroying him!

**With Karate training... YOUR HANDS AND FEET COULD HAVE FANTASTIC NEW POWER!!**

Your hands will have the power of an axe and you can use your elbows, knees and feet as death-dealing clubs! Karate is the most feared fighting method known to man! The open hand can deliver a single Karate blow many times more powerful than a boxing champion's punch! You'll quickly learn all the vital striking areas that will flatten the biggest and toughest assailant... FAST! You'll reduce any assailant to cringing helplessness, in just seconds. You'll fear no man... ever! Our TOTAL SELF-DEFENSE SYSTEM is the most DEADLY form of defense and attack ever devised.

### A NEW YOU!

EVERYONE ADMIRES AND RESPECTS A KARATE MASTER!

Once you learn the skills of Karate and our Total Self-Defense System — you'll possess a New Self-Confidence that will generate a new you! You'll be able to Master any situation. You can actually become a destructive, fighting, self-defense power machine... in the shortest time!

You'll learn the techniques of Karate, Kung-Fu, Judo, Jiu-Jitsu, Savate, Aikido, Tae-Kwon-Do, which add up to the most complete Total Self-Defense System ever!



Regardless of your age or build...  
**YOU CAN BECOME MORE POWERFUL!**

We'll help you to become aware of the destructive forces you already possess. We'll teach you to channel your forces so that you'll be able to protect yourself from any attacker!

- Learn the secrets of the Ancient Oriental Masters!
- Walk the streets with a New Confidence, feeling safe, knowing you can protect your loved ones.
- Learn all the vulnerable areas of the body—so that you can demolish anybody!
- Destroy any attacker with Super Self-Defense Techniques!
- Easy to read, completely illustrated instructions—learn at home!



**YOU'LL BE DYNAMITE!**

**FREE MAIL TODAY**

UNIVERSAL Dept. 4  
Box 39303  
Detroit, Mich. 48239

Shoot the "works" to me — rush me a FREE Colorful Brochure — FREE INFORMATION about Karate & other Self-Defense Techniques. Enclosed you'll find 25¢ to help cover postage and handling.

Name \_\_\_\_\_ Age \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_





# THE PLANET OF THE APES LIVES

Four plastic model kits, as thrilling as the movie screen! Cornelius, dedicated chimpanzee scientist... Dr. Zaius, the orangutan who held the secret of the world where hearts might express... General Urban, gorilla warrior... General Ahls, rebel woman... Order these exciting kits today!



HR-1. Cornelius. \$2.50 Add \$3\*



HR-2. Dr. Zaius. \$2.50 Add \$3\*



HR-3. General Urban. \$2.50 Add \$3\*



HR-4. General Ahls. \$2.50 Add \$3\*

## The World of Dinosaurs!

In prehistoric times, they roamed the earth—masters of their world. *Parasaurus*—winged reptile (with no 10" wingspan!) *Allosaurus*—killer scorpion of North America (over 10" high!) Both yours—in exciting new hobby kits!



HR-5. Parasaurus  
\$2.00 Add \$3\*



HR-6. Allosaurus  
\$2.00 Add \$3\*



Please allow 6 to 8 weeks delivery on all orders.

Mail to: MELVIN COMES GROUP  
Manufacturing Dept.  
575 Madison Avenue  
New York, N.Y. 10022

Please send me:

HR-1 at \$2.50 (plus \$3\*) Total \_\_\_\_\_  
HR-2 at \$2.50 (plus \$3\*) Total \_\_\_\_\_  
HR-3 at \$2.50 (plus \$3\*) Total \_\_\_\_\_  
HR-4 at \$2.50 (plus \$3\*) Total \_\_\_\_\_  
HR-5 at \$2.00 (plus \$3\*) Total \_\_\_\_\_  
HR-6 at \$2.00 (plus \$3\*) Total \_\_\_\_\_  
HR-7 at \$2.50 (plus \$3\*) Total \_\_\_\_\_  
HR-8 at \$2.50 (plus \$3\*) Total \_\_\_\_\_  
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\*For postage and handling. No cash please. Check in money order only.

## The Classic Monsters

Glow in the dark model kits!

HR-9. Frankenstein. \$2.50 Add \$3\*

Authentic. Easy-to-assemble. Easy-to-paint. And when you turn off the lights, they glow with an eerie luminosity like you've never seen before!



HR-7. Dracula. \$2.50 Add \$3\*

HR-8. Werewolf. \$2.50 Add \$3\*

# THE MUMMY STALKS!



**MONSTERS OF THE MOVIES #6** proudly presents our magnificently murderous MUMMY ISSUE!

Including features on **BORIS KARLOFF** and **CHRISTOPHER LEE**!

Plus (just to keep our mirthful mummies company):

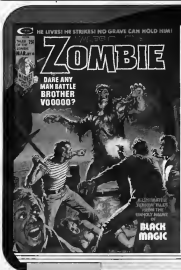
*William Castle*, the father of **ROSEMARY'S BABY**!

*Willis O'Brien*, the king of **MONSTER ANIMATION**!

And *Mei Brooks*, the dutch uncle of **YOUNG FRANKENSTEIN**!

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And much more — pandemonious photos and ghoulish goodies — for one measly \$1! On sale **FEBRUARY 11!**



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"THE RESURRECTION OF PAPA JAMBO!"

A Child must die that Jericho Drumm may live—the terrifying return of **BROTHER VOODOO**!

All this and MORE, in the 10th terror-torn issue of—

## TALES OF THE ZOMBIE

A paltry 75¢ — on sale **January 14th!**



# I'll guide you step by step into your own thriving business

● While keeping your present job, would you like to gross \$14 or \$21 profit per hour?

a true story by Bob Ferrel

Many things we could not afford before. My efforts were as much more productive. I scheduled my time to my own liking. When we wanted a day or two off, we took it. I worked hard but, if I wanted to be home early or quit at noon, I did.

This is not a business for a lazy man. But if a man is ambitious and will work to decrease those five things in life we all want, this business is made to order for such a man.

I became an entrepreneur about this business and so appreciative of what it had brought my family that, whenever a man opened a dealership near me, I helped him get a quick start.

The company learned about this and had each new dealer in my section of Michigan spend a day with me. One day the president of Duraclean Company asked me how I would like to move to Headquarters and spend my entire time helping dealers to increase their sales and profits.

That was good news to my ears. Since then I have worked with hundreds of our dealers in their own towns and at regional meetings, conventions and dealer group meetings. But much of the time I am right here at my desk in touch with our dealers by letter and telephone.

Incidentally I sold my dealership at a good profit. Dealers sell their Duraclean businesses for up to ten times their cost. After 30 months, Leo Laid sold for \$7,116 above his cost. If for any reason a dealer wants to sell, we maintain a service to locate buyers and help him sell.

Our job here at headquarters is to show each individual Duraclean dealer how to use his own abilities to bring his greatest success. I know hundreds of our dealers on a first name basis. We work together as one happy family. If you become a Duraclean dealer, I'll be as close to you as your telephone or mail box.

## It's Easier than You Think

### To Build Your Own Business

If you're wanted to BE YOUR OWN BOSS... to become financially independent and have a fast growing income, now 100% C.A.N. And you own a Nationally Advertised business.

You can stay at your present job while your customer base grows... then switch to full time, hang up jobs for your services to do. One job a day brings a good starting income. If you have two services (full or part time) while you keep your job, the national price guide guarantees you a gross profit \$14 an hour on their work and this is much easier to do than you think. We show you how... step by step. That's \$450 for a 36 hour week.

Your gross profit on three services is \$21 per hour. Duraclean dealers find it easy to gross \$7 per hour on EACH service plus \$18 an hour on any service they themselves render. The 34 page illustrated booklet we'll mail you (with no obligation) explains how most of your gross profit becomes clear net profit. Your income is limited only by the number of services you employ.

You can operate from a shop, office, or your home. Equipment is light and portable.

At the start, you may want to render service yourself... or you can start with full or part time services. This business is yours to run...

... easy to start... so easy to service that women dealers do it. We prefer you have no experience... not have to "unlearn" old ways.

We are NOW enlarging this worldwide system of individually-owned service businesses. If you are reliable, honest and willing to work to become financially independent, we invite you to read the coupon.

When you receive our illustrated booklet, you will see the way we show you step by step how to quickly get customers... and still maintain customers from their recommendations.

You have 7 superior services that are considered "on location" in homes, offices, hotels, theaters, clubs, motels and institutions. These are not ordinary services. You have

the privilege and endorsement of leading furniture makers and carpet mills, of Parents' Magazine and McCall's, of Research and Testing Laboratories.

National magazine advertising explains superior service of your services, builds your customer confidence and brings job leads to you.

We and a Duraclean dealer will train you and assist you. He'll reveal his successful, proven methods. You have pre-tested newspaper and yellow-page ads, commercials, and a full mailing program.

Stores, upholstery men, insurance adjusters, and decorators refer jobs to our dealers. These your "found" services are in constant demand.

## Start Small, Grow Big in this Booming Business

Many men have said to us "I can't afford to give up my job. If I know I have a sure thing... a sound business that will provide both security and a better living for my family."

That made sense to us so we worked out such a plan... and those same men are now enjoying a Duraclean dealership in many communities. You don't experience... You are tested, proven methods. You have our backing and "know how."

Does this appeal to you? Don't decide now. Mail the coupon so you'll have the facts to decide wisely. There is no obligation. You'll then know whether this is what you want.

You can start small and grow big. A third century ago Duraclean was an idea... but it caught fire and spread to a world wide movement. Why did it spread? (1) superior processes, (2) proven customer-getting methods, (3) Day to day guidance from Headquarters.

Our first service, the care of upholstery and carpets not only cleans, it refreshes the fibers... revives old colors. Pilfers with up life. There's no harsh machine scrubbing. No soaking. Mild aromatic cleanser gently applied. No dirt, grease, really, really thoroughly spots like (ooble). Furnishings are used again in a few hours.

Government figures show service businesses are growing faster than industries and stores... \$150 million yearly potential just in rug and furniture cleaning. Your 6 other services are explained in the free booklet we'll mail you.

Less than \$1500 establishes YOUR OWN business. A day's profit more than pays the monthly payments we finance for you.

Men frequently take in partners.

We furnish electric equipment and, with first shipment, enough materials to return your TOTAL investment. If you have good habits and know the importance of customer satisfaction, you can likely qualify for a Duraclean dealership.

TODAY is the time to reserve a Duraclean dealership, before someone takes your location. It's been said, "Opportunity knocks but once at every man's door." This could be that one rare opportunity in your life.

It is surprisingly easy to learn this business. You can decide from the information we will send you whether you are qualified for a dealership. So, with no obligation whatever, mail the coupon TODAY. Cut it out NOW as you won't forget to mail it.

**Mail this coupon TODAY**  
It may put you in business

Duraclean International  
5-113 Duraclean Bldg., Fairfield, N.J. 06424

With an affidavit, name, and age, I am interested in learning more about your service and the opportunity to become a Duraclean dealer. I am interested in learning more about your service and the opportunity to become a Duraclean dealer. I am interested in learning more about your service and the opportunity to become a Duraclean dealer.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State & Zip \_\_\_\_\_

SOME YEARS AGO I was a printer in a small Michigan town. I drew a pretty fair pay check but it wouldn't stretch far enough to provide the kind of living I wanted for my wife and five children.

Then one day I was reading a magazine just as you now are and I saw an ad. It intrigued me. It offered me the steadily growing income I had always hoped for. It said I would have greater security and personal independence... and that's what I had been wanting.

I was a little skeptical, but I said to myself, "for a postage stamp I can find out." So I mailed that coupon. In a few days, I got a letter with a booklet that gave the whole story. It opened my eyes. I could see why owning my own business was so much easier than I had always thought... why the day to day guidance of a successful worldwide organization could assure my own success.

I read the booklet several times. It just seemed too good to be true. I talked it over with my wife. We decided that now was the time to make the longed-for step... there was no reason to keep postponing an income increase. So, I applied for a Duraclean dealership and I was accepted. I signed with my job... ran a few ads... sent some mailings... contacted a few stores and told my friends about the superior services I was now equipped to give them. Friends and neighbors, I rendered the service. As the business grew, I added services.

I found that I didn't have to develop a single idea myself. Every step had been prepared for me and pre-tested. Hundreds of other men had already proven my methods successful. It didn't take long to see that I was making three to four times (yes, 3 to 4 times) as much per hour in my own business as in my printing job. So, after only seven months with a good following of customers, I quit my job to go full time on my own. In the meantime, I had enjoyed all this extra income on top of my salary.

Each day, we marked what a serious mistake not making that coupon would have been... and how that little act that seemed so trivial at the time actually changed our lives. The steadily growing income brought us

